

VERSAILLES - TRIANON



SOUVENIR DE L'HOTEL VATEL



(12 of 12)

INFORMATION CONCERNING VERSAILLES

PARTICULARLY VISITING THE PALACES AND GARDENS.

Palaces of Versailles and Trianon. — To be seen every day (Mondays excepted) from 11 to 4 o'clock.

Parks and Gardens. — Guides, controlled by a special inspector, are allowed to conduct visitors. The fee to which they are entitled is fixed by the municipal authority.

Waterworks. — On the first Sunday of May, June, July, August, September and October. — National festivities. — Versailles' patron Saint's day (Saint-Louis). — Regional Competition, Exhibitions or flower-shows (The administration of the Western Railway Company informs the public of the waterworks by means of newspapers and by bills).
*Military concert at the *Tapis-Vert* during the waterworks.*

RAILWAYS FROM PARIS TO VERSAILLES.

CHEMIN DE FER DE L'OUEST.

RIVE DROITE (right bank)

Paris, rue Saint-Lazare, 110.

Regular Departure at 30 minutes past the hour.
Versailles, rue Duplessis, 40.

Regular Departure at the hour.

RIVE GAUCHE (left bank)

Paris, boulevard Montparnasse.

Regular Departure at 35 minutes past the hour.
Versailles, avenue Thiers (ou de la Mairie).

Regular Departure at 35 minutes past the hour.
Express trains every day at both banks and supplementary trains when the waterworks play.

Return tickets are delivered. — They are valid for the whole day and allow to return indifferently by both banks.

Tramways corresponding with the railways of the right and left bank — *putting down and taking up passengers for the town, Palace and Trianons.*

Hackney coaches — *(for the town, Palace and Trianons).*

CHEMIN DE FER AMÉRICAIN.

(TRAMWAYS)

The journey is performed by the Quays, the Champs-Élysées, the Champ-de-Mars, Auteuil, Billancourt, the Park of Saint-Cloud (manufacture de porcelaine), Sèvres, Châville, Viroflay, and the place d'Armes.

Departure :

From Paris, rue du Louvre, n° 2.

From 8 o'clock A. M. to 9 o'clock P. M.

From Versailles, place Hoche, n° 1.

From 7 o'clock A. M. to 8 o'clock P. M.

Supplementary departure according to the wants.

GENERAL INFORMATION

Recommended Hôtels and Eating-Houses. — Advertisements. — Railway hours. (See at the end of the Album).

VERSAILLES AND THE TRIANONS

NOTICE

The Editor of the present Guide has always been anxious, in the numerous editions already published, to make it more and more serviceable to the visitors of the far-famed palaces of Versailles and the Trianons. To obtain that point, he applied to Professor Eugène BAZIN, who has bestowed the greatest care on the entire remoulding of this little book, which contains all the necessary information, with many accurate plans saving much trouble, and beautiful views of the finest things to be seen, forming a very picturesque and artist-like album. So that, the present work, notwithstanding its limited compass, is now the most exact, the most complete and *the best illustrated* Guide of the kind hitherto published about the palaces and gardens of Versailles and the Trianons.

In consequence of the political events which we lately saw, and after which this Guide-Album was published, the French government was removed to Versailles. (March 1871.) A short time afterwards the *Assemblée nationale* occupied the Opera-House, in the palace. Since then, a new sitting-room was erected in the Southern Wing, for *la Chambre des Députés*; and the Opera-House as well as the adjoining rooms are now devoted to the *Sénat*. Consequently the visitors who are prevented from penetrating into several halls and galleries, although indicated in this present Guide, are most earnestly requested neither to incriminate nor to suspect the Editor, but to take in account the unforeseen results of political events.

THE GUIDE-ALBUM
TO THE PALACES AND GARDENS
OF
VERSAILLES AND THE TRIANONS



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THE PALACE OF VERSAILLES

HISTORIC

Versailles was formerly the residence of the king and the court. It is now the chief town of the department of Seine-et-Oise. Its population is about 40,000 souls, without reckoning a numerous garrison. The air is clear and the climate very healthy.

The palace stands on the most elevated part of the town. Directly opposite to it, is the *place d'Armes*, with its three wide avenues. The one on the right, beginning at the *Petites-Ecuries*, now a barrack, is the *avenue de Sceaux*; the one on the left, beginning at the *Grandes-Ecuries*, also a barrack to-day, is the *avenue de Saint-Cloud*; the center one is named the *avenue de Paris*; it divides the town into two nearly equal parts; on the right

stands the *quartier Saint-Louis*, which is the old town; on the left, the *quartier Notre-Dame*, the new town, which is the more populous of the two.

Formerly the town of Versailles was nothing but a dependency of the castle, which explains the actual division into symmetrical portions and the regularity of the squares and streets.

The seignory of Versailles was created on Hugues Capet's accession to the throne. The first manor-house here erected belonged to Hugo de Versailles. From the eleventh to the sixteenth century, a small village sprang around it by degrees, and towards the year 1560, Martial de Lécornie established here, with king Charles IX.'s sanction, four fairs a year and a market on every Thursday. Owing to a shameful spoliation, Gondy, marshal de

Retz, and his descendants succeeded Léoménie. Louis XIII. frequently came to hunt in the neighbouring woods. Saint-Simon wrote in his Memoirs : « Annoyed, and his followers still more so, for it is said that they were forced to sleep in dirty public houses, frequented only by waggoners, or sometimes in a windmill, when overfatigued by a long chase in the forest of Saint-Leger, Louis XIII. was determined to build a small pavilion at Versailles. » Not satisfied with the pavilion, the king purchased a fief ; and on the most elevated part of his estate, where stood the windmill in which he had passed some nights, he ordered, in the year 1627, a small castle to be built. His son, Louis XIV., added many constructions to his father's mansion, which, in spite of all the entreaties of his architects, he would never permit to be pulled down. The modest building exists to this day and forms the center part of the new palace.

Louis XIV. made improvements to such a vast scale, that in the year 1682, he chose Versailles for the fixed residence of the court. What were the sums laid out in the creations and embellishments at Versailles, nobody can tell now. Louis XIV. himself was so much surprised at the enormous amount, that he ordered the bills of the workmen to be all burned. Mirabeau speaks of more than twelve hundred millions francs. But be the cost what it may, the work is undoubtedly one of the most pro-

digious monuments of French art and Royal power. This great wonder, to which contributed so many celebrated artists, such as Mansart, Lebrun, Mignard, Housse, Audran, Philippe de Champagne, Puget, Coustou, Coysevox, Girardon, Le Hongre, Marsy, Le Nôtre, etc., is characteristic of true grandeur and real magnificence ; conceived by men of genius, it was executed by clever mechanics and it commands general admiration.

After Louis XIV.'s death, Versailles was abandoned for seven years. During Louis XV.'s reign, M^{me} de Pompadour made it neither nor less than a « boudoir, » and M^{me} du Barry disgraced it into a sort of *petite maison*. The unfortunate Louis XVI. expiated the faults of his ancestors, and then Versailles saw its downfall as well as that of royalty. Napoleon I. neglected the castle nearly in ruins. So did Louis XVIII. and Charles X., both frightened with the expenses necessary to render the palace fit to receive again the court. But king Louis-Philippe, wishing those vast apartments to be once more occupied, turned them, at his own cost, into a national Museum dedicated to ALL THE GLORIES OF FRANCE.

THE PALACE

Viewing the palace from the place d'Armes, one is immediately struck with the vast ensemble, though

the whole length cannot be seen on account of pavilions which project, and of the chapel and other buildings.

Beautiful gilded railings and elegant balustrades separate the extensive court-yard from the still more extensive *place d'Armes*. Two groups of sculpture in stone are placed on the right hand of the gilded iron gate, bearing the arms of French royalty. The one at the end of the railings represents *France triumphing over the German Empire*, by Marsy; the other on the balustrade is *Peace*, by Tuby. Two other groups decorate the left side; the one at the end of the railings is *France triumphing over Spain*, by Girardon; the other, on the balustrade, *Abundance*, by Coysevox.

In the first court-yard, known under the name of *Cour des Statues*, there are two large wings called the *ailes des Ministres*. In that court-yard are placed sixteen huge statues representing :

ON THE RIGHT :

Richelieu, by Ramey.
Bayard, by Mouton.
Colbert, by Milhomme.
Jourdan, by Espercieux.
Masséna, by Espercieux.
Tourville, by Marin.
Duguay-Trouin, by Dupasquier.
Turenne, by Gois.

ON THE LEFT :

Suger, by Stouf.
Duguesclin, by Bridan.
Sully, by Espercieux.
Lannes, by Callamard.
Mortier, by Callamard.
Suffren, by Lesueur.
Duquesne, by Roguier.
Condé, by David.

At the top of the *Cour des Statues*, is an equestrian statue in bronze of Louis XIV., by Petitot; the horse was done by Cartellier. Behind that statue, two modern pavilions, with Corinthian pillars, project forward on each side of the palace; their frontons bear these words : *A toutes les gloires de la France*, indicating thus the actual destination of the palace. Between these two pavilions is the *Cour Royale*. Further on, at the bottom, is the old « château » of Louis XIII., having in front the *Cour de Marbre*, deriving its name from being paved in marble. It is a real diamond preserved in a modern jewel-box. The Marble Court-yard is one step higher than the level of the ground of the *Cour Royale*.

In the middle front of the old *château* stands the balcony of Louis XIV.'s bed-room; above may be seen the clock which was stopped when His Majesty died. *Le Roi est mort!... Vive le Roi!...* (The King is dead! Long live the King!) When Louis XV. died, that cry was no more uttered in France. Louis XIV. added the vases, trophies and busts now adorning the fronts of the old « château », built under his father's reign, by Jacques Lemercier. To the left, on the first story, is the balcony where Queen Marie-Antoinette was obliged to show herself to the people, with the young Dauphin and Lafayette, on the morning of the 6th October 1789.

On the balustrades around the court-yard, are placed eighteen stone statues representing :

ON THE LEFT :

Abundance, by G. Marsy.
Strength, by Coysevox.
Generosity, by Legros.
Wealth, by Lehongre.
Authority, by Lehongre.
Glory, by Regnaudin.
America, by Regnaudin.
Africa, by Lehongre.
Victory, by Lespingola.

ON THE RIGHT :

Magnificence, by G. Marsy.
Justice, by Coysevox.
Wisdom, by Girardon.
Prudence, by Masson.
Diligence, by Raon.
Peace, by Regnaudin.
Europe, by Legros.
Asia, by Masson.
France, by Lecomte.

THE CHAPEL

On the right hand of the *Cour Royale* is the Chapel, a *chef-d'œuvre* which was the last work of the celebrated architect Mansart. It was begun in the year 1699 and finished in the year 1710.

There have been successively three chapels in the palace : the first one was built by Louis XIII., near the marble staircase ; the second one, by Louis XIV., in the spot where the *salon d'Hercule* is now ; and the actual one, which, under M^{me} de Maintenon's religious influence, replaced the famous grotto of Thetis, adorned by *Girardon* with rather voluptuous statues, whose beauties were sung by

La Fontaine. This grotto is now in the *bosquet d'Apollon*.

The present chapel is ornamented with numerous statues and bass-reliefs of the most remarkable character ; the purity of the Corinthian columns which adorn the exterior, is admired by every connoisseur ; as is the beauty of the architraves of the large windows, on which are sculptured children bearing the symbols of the Catholic faith. These beautiful sculptures are the work of Tubby, Offement, Armand, Defer, Bourdict, Raon, Grettepin, Vigier, Rousseau, de Corbeil, Dédieu, François and Voirot.

The upper balustrade is adorned with twenty stone statues, each ten feet high. They represent :

PARK SIDE (South) :

Saint Thomas, by Manière.
Saint James, the Less, do
Saint James, by Théodon.
Saint Andrew, do
Saint Paul, by Poirier.
Saint Peter, do
Saint Jerome, by Coustou.
Saint Augustin, do
Saint Gregory, by Lepautre.
Saint Ambrose, do

RESERVOIRS STREET (North)

Saint Basil, by Poultier.
Saint Athanasius, do
Saint Chrysostome, by Flamen.
Saint Gregory of N., by Hurtrel.
Saint Philip, by Flamen.
Saint Bartholomews, do
Saint Simon, by Lemoine.
Saint Jude, do
Saint Barnaby, by Beurdiet.
Saint Mathias, by Lapierre.

Besides, there are the four Evangelists, by Van Clève, placed on the apsis.

The roof has lead ornaments, which were originally gilt. At each end, there are groups of angels by Lepautre and Coustou.

They have just restored the Chapel, and made important embellishments.

The elegance and beauty of the rich decoration of the interior of the chapel is unrivalled.

The grand altar is of marble and gilded bronze. There are several chapels on each side, ornamented with bass-reliefs by Coustou, Adam, Vinache, Bouchardon, Lepautre, Slodtz, as well as with pictures, the most remarkable of which are *Saint-Louis healing the sick*, by Jouvenet; *The Holy Supper*, by

Sylvestre. In the center of the ceiling under the arch, Coypel painted *The Eternal Father in all his Glory*. In the arch behind the grand altar, is *The Resurrection* painted by Lafosse. Opposite to the grand altar, and above the King's pew, is *The Descent of the Holy Ghost*, by Jouvenet.

Several Royal marriages took place here, among which those of the Duke of Berry, grand-son to Louis XIV. and M^{lle} d'Orléans (1710), the Duke of Bourbon and M^{lle} de Conti, the Prince of Conti and M^{lle} de Bourbon; Madame, eldest daughter of Louis XV. and Don Philip, infant of Spain; the Duke of Chartres and M^{lle} de Conti; the Dauphin and the Infanta of Spain; Louis XVI. (then the Dauphin) and the Archiduchess of Austria, Marie-Antoinette (1770).

PLAN OF THE GROUND FLOOR. — N° 1.

CENTRAL PART

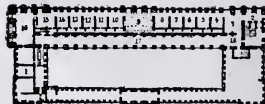
- 1 to 3. Vestibules, busts.
4. Arcades of the North. Statues and busts of the Marshals of France.
5. Staircase and vestibule. Statues and busts of general officers fallen in the field.
6. Vestibule, statues, busts, plans.
- 7 to 9. Saloons of the plans.
0. Vestibule, busts.

11. Vestibule of Louis XIII. Statues.
12. Hall of the kings of France.
- 13 to 16. Views of the ancient Royal residences of Paris and France.
17. Marble Staircase and vestibule. Statues, busts.
18. Arcade of the South. Statues and busts.
19. Vestibule, statues, busts.

20. Vestibule, statues, busts.
21. Hall of the admirals.
22. Hall of the *connétables*.
- 23 to 29. Halls of the marshals of France.
30. Gallery of Louis XIII., paintings and statues.
- 31 to 37. Halls of the marshals of France.
38. Saloon of celebrated warriors.

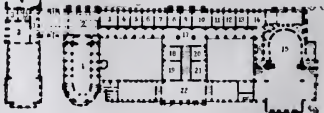
SOUTHERN WING.

1. The marine picture rooms.
- 2 to 8. Saloons of the campaigns of 1796 to 1805.
9. Vestibule of Napoléon. Statues and busts of the Imperial family.
- 10 to 16. Galleries of the campaigns of 1805 to 1810.
17. Sculpture Gallery. Statues and busts from Louis XVI. to Louis-Philippe 1st.
18. Vestibule of the staircase of the Princes.



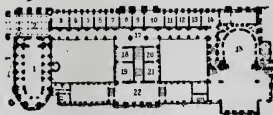
NORTHERN WING.

1. Chapel.
2. Vestibule of the chapel.
- 3 to 13. Saloons containing historical pictures from Clovis to Louis XVI.
14. Staircase of the Northern wing leading to the attic.
15. Opera-house.
16. Vestibule of the opera-house, busts.
17. Sculpture Gallery and busts from Clovis I. to Louis XVI.
- 18 to 22. Saloons occupied by pictures of the Crusades.



GROUND FLOOR

NORTHERN WING



N° 1. The Chapel.

N° 2. Vestibule of the Chapel.

Nos 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 and 13. — Gallery of the History of France, from Clovis I. to Louis XVI.

The rooms from n° 2 to n° 7 were successively occupied by the Duke of Orléans and his sister Charlotte-Aglæe d'Orléans, Duchess of Modena, in the reign of Louis XV.; and by the Prince of Condé, in Louis XVI.'s reign.

The rooms from n° 8 to n° 13, were the apartments of the Prince of Conti.

The medallions round the frize in the rooms n°s 8, 9, 10 and 11, painted by Franque, are devoted to the reigns of Louis XIII. and Louis XIV.

N° 14. Staircase of the Northern Wing leading to the Attic. — Busts.

N° 15. The Opera-House. — That theatre is one of the most splendid rooms now extant. Its rich decorations cannot be too much admired. The splendour and richness of all the ornaments dazzle the eye and are not to be surpassed except in fairy tales.

In March 1871, the *Assemblée Nationale* occupied the Opera-House. It was replaced by the *Sénat*, in the year 1875.

N° 16. Vestibule of the Opera-House. — Busts.

N° 17. Sculpture Gallery. — Busts, statues and mausolea from Clovis I. to Louis XVI.

Nos 18, 19, 20, 21 and 22. Galleries of the Crusades. — The armorial bearings that ornament the frizes and ceilings of these rooms are those of the princes, noblemen and knights who took a part in the Crusades.

CENTER PART



Nos 1, 2 and 3. Vestibules. — Busts.

N° 4. **Arcade of the North.** — (Carriages pass through this arcade to go from the court yards of the palace to the gardens). — Statues and busts of Marshals of France.

N° 5. **Staircase and Vestibule.** — Statues and busts of general officers killed when combatting for France. It was the ambassadors' staircase, which was destroyed in Louis XV.'s reign, and rebuilt by Louis-Philippe.

N° 6. **Vestibule.** — It belonged to the *Salle des Gardes* of the private apartment of Louis XV. The king had just come out of it, to step into his carriage, when he was stabbed by Damiens, on the 5th January 1757, at six o'clock P.M.

Nos 7, 8 and 9. **Rooms of the Plans.** — Nos 7 and 8 were formerly a part of the suit of apartments of the *Capitaine des Gardes*. N° 9 was formerly a room adjacent to the bath-room of Marie-Antoinette.

N° 10. **Vestibule.** — Busts.

N° 11. **Vestibule.** — It was formerly the péristyle of Louis XIII.'s *château*, situated in the middle of the center part; afterwards it became a room in the reign of Louis XIV., and now it serves as a passage from the marble court yard to the gardens.

N° 12. **Hall of the Kings of France.** — Under Louis XIII. it was the apartment of the comte of Soissons, Grand-Master of the Wardrobe. He was lodged exactly under the King's chamber, which now is *le Salon de l'Œil-de-Bœuf*.

N^{os} 13, 14, 15 and 16. **Views of the ancient Royal Castles of France.** — These rooms were occupied by *les Gardes-du-Corps* (Body-Guards) of the Dauphin, in Louis XV.'s reign; and, under Louis XVI., by the gentlemen of Wardrobe and the Stool.

N^o 17. **Marble staircase and vestibule.** — Statues and busts.

N^o 18. **Arcade of the South.** — Statues and busts.

N^{os} 19 and 20. **Vestibules.** — Statues and busts.

N^o 21. **Hall of the admirals.** — A part of that room was formerly called *Salle des Gardes*. The portraits not bearing the artist's name are paintings of the XVIIIth century.

N^o 22. **Hall of the « Connétables. »** — The very high dignity of Connétable was suppressed in 1627. Napoléon re-established it for his brother Louis, afterwards king of Holland. — This room was formerly the bed-chamber of the Duke of Berry, grand-son of Louis XIV.

N^{os} 23, 24, 25, 26, 27, 28 and 29. **Halls of the Marshals of France** (1st part). — N^o 23.

First that room belonged to the guards of the Dauphin, then it became the study-room of the Dauphiness. — N^o 24. A part of the suit of rooms belonged to the Duchess of Berry, in Louis XIV.'s reign; afterwards, the bed-chamber of the Dauphiness (Louis XV). — N^o 25. Under Louis XIV., it was the bed-chamber of the Dauphin; afterwards it became the Regent's bed-chamber. — N^o 26. In 1755, that room was the study and library of the Dauphin, son to Louis XV. — N^o 27. It was formerly the study of the Dauphin, son of Louis XIV. Marshal Villeroi was arrested in this room, on the 13th of August 1722, by La Fare, captain of the Regent's guards. — N^o 28. Study of the Regent, who died here on the 2nd of december 1725. — N^o 29. Appurtenances of the Grand Dauphin's suit of apartments.

N^o 30. **Gallery of Louis XIII.** — Pictures and statues. — This gallery, which is exactly under the grand *galerie des Glaces*, formerly communicated on the right with the bath-room, and on the left with the apartment of the Dauphin. The piers are decorated with the works of Alaux, Lafaye and H. Lecomte.

N^{os} 31, 32, 33, 34, 35, 36 and 37. **Halls of the marshals of France** (2nd part). — N^o 31. This room made part of the bath-rooms; it became

one of the rooms of M^{me} de Montespan's apartment. — N^o 32. This room belonged to the bath-rooms, and was afterwards inhabited by one of Louis XV.'s daughters. — N^o 33. As above. — N^o 34. It was formerly called the *salle de Diane*. — N^o 36. This room was the bed-chamber of M^{me} de Pompadour. — N^o 37. It was formerly the study of M^{me} de Pompadour.

N^o 38. **Gallery of celebrated Warriors.** — This was a vestibule of the ambassadors' staircase in Louis XIV.'s reign, and afterwards the provost's guard-room.

SOUTHERN WING

LOWER PART

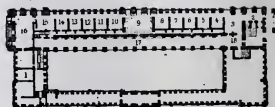
N^o 1. **Gallery.** — Statues and busts from Louis IV. to Louis XVI.

N^o 2. **Vestibule.** — Statues and busts of the family of Bourbon-Condé.

N^o 3. **Vestibule of the Orangery.** — Statues and busts.

N^o 4. **Vestibule of the Staircase of Provence.** — Statues and busts.

GROUND FLOOR



N^o 1. **The marine pictures room.** — In the reign of Louis XVI., this made part of the pavilion inhabited by the comte de Provence; and on that account this pavilion composed of five rooms was called *le Pavillon de Monsieur*.

N^o 2. **Vestibule.** — Statues and busts.

N^{os} 3, 4, 5, 6, 7 and 8. **Galleries of the campaigns from 1796 to 1805.** — These rooms formed in Louis XIV.'s reign, the suite of apartments of the Duke and Duchess de Bourbon.

N^o 9. **Vestibule of Napoléon.** — Statues and busts of the Imperial family. — This vestibule se-

parated *les Grands appartements* from the Southern Wing.

N^{os} 10, 11, 12, 13, 14, 15 and 16. **Galleries of the campaigns from 1805 to 1810.** — N^o 10. This room was successively occupied by the princesses of the families of Louis XIV. and Louis XV. Under Louis XVI., it was the apartment of the Royal children. — N^o 11. Formerly the bed-chamber of the Duchess de Maine. — N^o 12. It was the bed-chamber of the Royal children. — N^{os} 13, 14 and 15. A portion of the suit of apartments

of the Duchess de Maine and of the Royal children. — N^o 16. Room of the Duchess of Bourbon.

N^o 17. **Sculpture gallery.** — Statues and busts from Louis XVI. to Louis-Philippe.—Formerly it was a passage for servants.

N^o 18. **Vestibule of the staircase of the Princes.** — The Royal children having occupied the Southern Wing, the court-yard and staircase of this wing were called *la Cour des Princes* and *l'Escalier des Princes*.

PLAN OF THE FIRST FLOOR. — N° 2 CENTRAL PART

1. Saloon of Hercules.
2. Saloon of Plenty.
3. Saloon of Venus.
4. Saloon of Diana.
5. Saloon of Mars.
6. Saloon of Mercury.
7. Saloon of Apollo.
8. Saloon of War.
9. Grand Looking-glass Gallery.
10. Saloon of Peace.
11. The Queen's chamber.
12. The Queen's drawing-room.
13. The Queen's antichamber.

14. The Queen's guard-room.
15. The Queen's staircase.
16. Hall of the King's body-guards.
17. Antichamber of the King.
18. The Small apartments of the Queen.
19. Saloon of the Ciel-de-Bœuf.
20. Louis XIV.'s chamber.
21. Hall of the Council.
22. Louis XV.'s chamber.
23. Clock's Gallery.
24. Hunting closet.
25. Dining-room of Louis XV.
26. Ancient Jewel-Room.

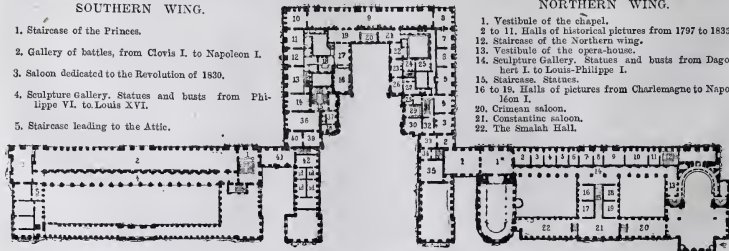
27. Room of the cupboard.
28. The king's gold and silver plate-room.
29. Library of Louis XVI.
30. « Salon des porcelaines. »
31. Staircase. Pictures.
32. Pictures of the reign of Louis XIV.
- 33 and 34. Water colour drawing-rooms.
35. Hall of the States General.
36. Hall of the Coronation.
- 37 to 41. Gallery of historical pictures from 1792 to 1796.

SOUTHERN WING.

1. Staircase of the Princes.
2. Gallery of battles, from Clovis I. to Napoleon I.
3. Saloon dedicated to the Revolution of 1830.
4. Sculpture Gallery. Statues and busts from Philippe VI. to Louis XVI.
5. Staircase leading to the Attic.

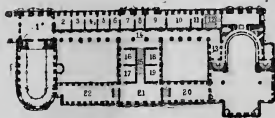
NORTHERN WING.

1. Vestibule of the chapel.
- 2 to 11. Halls of historical pictures from 1797 to 1835.
12. Staircase of the Northern wing.
13. Vestibule of the opera-house.
14. Sculpture Gallery. Statues and busts from Dagobert I. to Louis-Philippe I.
15. Staircase. Statues.
- 16 to 19. Halls of pictures from Charlemagne to Napoleon I.
20. Crimean saloon.
21. Constantin saloon.
22. The Smalah Hall.



FIRST FLOOR

NORTHERN WING



N° 1. The vestibule of the Chapel. — This vestibule is ornamented with columns and pilasters of the Corinthian order. In the four corners of the ceiling are bass-reliefs representing *the four parts of the World*. Eight arches serving as doors or windows are surmounted with sculptured figures representing *The Virtues*. On each side are two recesses in which are placed marble statues. The one is *Glory*, by Vassi. Resting on a pyramid, she holds a medallion of Louis XV.; a child at her feet presents a crown. The other, *Magnanimity*, by Rousseau. She has a sceptre in her hand and a lion lies at her feet. The door of the

grand Gallery, when open, gives a view of the Chapel.

Nos 2, 3, 4, 5, 6, 7, 8, 9, 10 and 11. Gallery of the History of France, 1797 to 1835. — Nos 2 and 3. It was the suite of rooms belonging to the Duke de Berry and the prince and princess de Conti — Nos 4, 5, 6 and 7. A part of the suite of rooms that formerly belonged to the prince of Dombes, the comte d'Eu, and M^{lle} de Sens. — N° 8. The former site of the grand staircase of the Northern Wing. — N° 10. Study of the cardinal de Rohan and the cardinal de Soubise.

N° 12. Staircase of the Northern Wing.

N° 13. Vestibule of the Opera-House. — Busts.

N° 14. Sculpture Gallery. — Statues and busts from Dagobert 1st to Louis-Philippe. It was formerly a passage for the servants.

N° 15. Staircase. — Statues.

Nos 16, 17, 18, 19 and 20. Picture Gallery. — Africa, Crimea and Italy campaigns. — N° 16. It was formerly the apartment of marshal de Villars'

wife. — N° 18 and 19. They were the apartments of the duke and duchess de Saint-Simon. — N° 20. This room was formerly a part of the apartment of the marquis de Sassenage, knight in waiting of the Dauphiness.

N° 21. Gallery of Constantine.

N° 22. The Smalah hall. — A part of this large hall was occupied, under Louis XV.'s reign, by marshal de Belle-Isle and by some officers of the guards. In another part the musicians of the Chapel used to assemble; and there also lodged the priests who celebrated divine service.

CENTER PART

N° 1. Saloon of Hercules. — Till the year 1710, this saloon was the upper gallery of the ancient chapel, which filled the space below. It derives its name from the ceiling where Le Moyne painted the apotheosis of Hercules. He chose that subject, it is said, alluding to one of the christian names of the cardinal de Fleury, his protector. All the gods of mythology are here assembled. Hercules is advancing towards Jupiter and Juno in a cart drawn by cupids; Jupiter presents to him Hebe, goddess of youth, led by Hymen; Ganymede is

close to Hebe. On the left, Bacchus accompanied by two Sylvens, is leaning on the god Pan. Above Bacchus are Mercury and Amphinrite, and underneath are Venus, Cupido and the three Graces. Venus



is the only one that turns away her head. Cupid looks cunningly at Hercules as to try to find out a vulnerable part in him. Lower down, Diana and Pandora are close to Comus, who carries a wand

*wreathed with garlands of flowers; and underneath Mars and Vulcan contemplate the fall of the Monsters and vices, who have been hurled beneath the car of Hercules. All the other gods of Olympus and History as well as the nine Muses are in this magnificent picture, one of the largest compositions known; it measures more than eighteen metres by seventeen metres; it contains one hundred and forty-two figures. That *chef-d'œuvre* won for the artist the title of first painter to the king.

N° 2. Saloon of Plenty (*Salon de l'Abondance*). — It was the vestibule of the gallery of the Chapel, which stood in the spot where the saloon of Hercules is now.

N° 3. Saloon of Venus. — Formerly used as a luncheon-room on reception days. The ceiling painted by Houasse represents *The triumph of Venus*. In this saloon is the beautiful marble group of *The three Graces*, by Pradier; this master-piece, exhibited in the year 1831, is placed in a niche.

N° 4. Saloon of Diana. — It was the billiard-room under Louis XIV. The ceiling, painted by Blanchard, represents *Diana presiding over Navigation and Hunting*. The goddess in her car accompanied by the Hours and Night. The Hours of Morning precede the car. Navigation is represented by

a woman on a vessel, holding the helm; Hunting is also represented by a woman having a net in her hands and followed by children, one of them holding a horn, and the others, dogs by couples. The covings were painted by Audran, Lafosse, and Sarrazin. The marble bust of Louis XIV., by Le Bernin, is the principal curiosity in this saloon. Though it was made when that artist was sixty-eight years old, it is very remarkable for the boldness of the waving hair and the splendid folds of the drapery. Besides this bust was sculptured without first making a clay model as is the custom.

N° 5. Saloon of Mars. — In the reign of Louis XIV., it was the card and ball-room, and sometimes the concert-room. The ceiling represents *Mars in a chariot drawn by wolves*, by Andran. On both sides are pictures by Jouvenet and Houasse, showing the horrors and the advantages of war. Over the doors, there are *Justice, Moderation, Strength and Prudence*, painted by Simon Vouet. There is also a copy from Lebrun of *The coronation and marriage of Louis XIV*. Near this picture are two marble platforms which were occupied by musicians on the days of reception.

N° 6. Saloon of Mercury. — This saloon, which was formerly a state-chamber, opened into the King's room. After Louis XIV.'s death, his coffin

was exhibited here for a week in a « *chapelle ardente*. » The ceiling represents *Mercury in a chariot drawn by two cocks*, painted by J. B. de Champagne. The four cornices were also painted by him, and are, as the ceiling, copies from Lebrun and Van der Meulen.

N° 7. Saloon of Apollo. — This saloon was formerly the throne-room. The three gilt hooks which held up the canopy are still to be seen. The ceiling painted by Lafosse, represents *Apollo in his chariot drawn by four horses, and accompanied by the Seasons*. The cornices are also the work of Lafosse.

N° 8. Saloon of War. — This space was formerly divided into three rooms, which completed on this side the king's suit of apartments. The ceiling represents France with a helmet on her head, holding thunderbolts in one hand, and in the other a shield on which is the portrait of Louis XIV., crowned with laurels. Around France are Victories. The subjects of the cornices are *Bellona in a fury, Germany kneeling, Holland thunderstruck, Spain terrified*. These pictures and those of Lebrun in the next room, says Saint-Simon, were the cause of irritating and leaguings all Europe against Louis XIV. Above the chimney-piece is the celebrated basso-relievo of Coysevox representing Louis XIV. on horseback,

before which the czar Peter the Great stopped to express his admiration, when he visited the palace.

N° 9. Grand Looking-glass gallery. (*Grande galerie des Glaces.* — This beautiful gallery is 73 metres long by above 10 metres wide, and 13 metres high. It is lighted, says La Martinière, by seventeen large arched windows, looking on the gardens, to which correspond seventeen arcades filled with looking-glasses. The windows and the arcades are separated on each side by twenty-four pillars of the Corinthian order, with gilded bases and capitals. In the large pier glasses with double pillars and in the marble panels under the imposte, are placed trophies in gilt bronze. The stucco cornice, which goes round the room, is surmounted with trophies and twenty-three figures of children by Coysevox. The ceiling was entirely painted by Lebrun. It has seven large divisions and two small ones at the extremities of the gallery. All these pictures are consecrated to the glory of Louis XIV.

1st PICTURE, above the entry of the saloon of War. — *The alliance of Germany and Spain with Holland* (1672).

2nd PICTURE, above the entry of the saloon of Peace. — *Holland accepting peace and separating itself from Germany and Spain* (1678).

The seven large pictures of the ceiling are the following ones, beginning on the side of the saloon of War:

1st PICTURE, occupying the whole arch. — *The passage of the Rhine* (1672). The Rhine who was resting on his urn, is seized with terror and raises himself shocked by such audacity. In his astonishment he lets go his rudder, on seeing the King approach in a chariot of victory, with thunderbolts in his hand and guided by Glory and Minerva, and followed by Hercules.

2nd PICTURE, on the park-side. — *The King arming both sea and land* (1672). The king standing gives his orders. Foresight or Caution is seated close to him with an open book and a pair of compasses to show that he always takes just measures. Neptune offers him the empire of the sea; Mars brings him soldiers; Vulcan, accompanied by a Cyclop, carries arms; Mercury, a shield. Minerva is going to put a golden helmet on the head of Louis XIV.; Apollo gives directions for the building of a fortress. Vigilance is holding an hour-glass.

3rd PICTURE, opposite to the preceding one. — *The King gives orders for a simultaneous attack on four of the strongest places of Holland*. The King surrounded by the duke of Orléans, his brother,

the prince of Condé and Turenne, lets them know his plans for attacking at the same time Wesel, Buirich, Orsoy and Rheinberg. A winged genius, the Love of Glory, spreads out the plan which Minerva has traced. Foresight is seated behind the king. Vigilance and Victory are seen hovering in the air. The god of Secrecy is represented under the figure of a young man, holding the helmet and seal of the prince, and laying one of his fingers on his lip.

4th PICTURE, in the middle of the ceiling; the largest of all: it occupies the whole width. *The King governs alone* (1661). The king brilliant with youth, is seated on a magnificent throne; his hand rests on the helm of a ship. The Graces and Love form wreaths and crowns with flowers. Hymen holds his torch and a cornucopia to indicate the marriage of the King. France is calmly leaning on a shield, the weight of which crushes Discord. Tranquillity is close to her. The Seine lying on an urn, waters its fertile banks. Glory presents to the King a gold crown enriched with stars. Mars, Minerva and Time, who lifts a corner of the pavillion, seem to prophesy the success of the young monarch, in whose glory the whole of Olympus appears to be interested.

5th PICTURE, on the park-side. *The resolution is taken to make war on the Dutch* (1671). The king, seated on a throne, has Minerva before him, who

shows him, represented on a large tapeslry, the sufferings and fatigues of war. Justice presides over this council. Mars invites the King to get into a triumphal chariot, and Victory prepares to crown the conqueror; France is ready to proclaim his glory.

6th PICTURE, opposite to the preceding one. *Franche-Comté conquered for the second time* (1674). It would be difficult enough to understand the allegories of this picture without a key. Franche-Comté, after the treaty of Aix-la-Chapelle, was given up to the Spaniards by Louis XIV., who had conquered it. The Spaniards having declared war, it was conquered again in less than three months. The towns of Franche-Comté represented as women in tears with their children, are brought by Mars to the feet of the King. Minerva seems to be conducting Hercules, symbol of strength and heroic virtue, who is climbing a tremendous rock where there is an infuriated lion. The lion typifies Spain, and the rock the fortress of Besançon. A large frightened eagle perched on a dried up tree, screams and flaps its wings to represent the vain effort that Germany makes to prevent this conquest. Fame, who hovers over the king, holds two trumpets, to indicate he has twice conquered the province. The ceiling is covered with clouds, between which are seen the zodiacal signs of the Fish and

the Bull, to mark the months in which this expedition was made.

7th PICTURE. *The taking of the town and citadel of Gand, in six days* (1678). — Louis XIV. is sitting on a cloud with thunderbolts in his hand, and he is preceded by Terror.

The ceiling is ornamented besides with eighteen medallions, celebrating the most remarkable events during this remarkable reign.

Four marble statues have replaced the four ones which used to adorn the niches in the middle of the gallery; they represent: on the garden-side, *Venus and Minerva*, on the other side, *Paris and Mercury* separating two serpents with his wand. It is in this gallery that took place, in 1855, the grand fête offered by Napoleon III. to Queen Victoria and Prince Consort Albert.

Nº 10. **Saloon of Peace.** — It was formerly the Queen's card-room. The ceiling in the shape of a cap represents *France* clad in a Royal mantle on a chariot drawn by two pair of doves, guided by cupids bearing shields. *Hymen, Glory, Peace, Religion and Innocence* complete the allegory of the marriages of the Dauphin with the princess of Bavaria, of Mademoiselle with Charles II., king of Spain, and of M^{lle} d'Orléans with the duke of Savoye. Over the chimney-piece there is a

very fine painting by Le Moyne, representing *Louis XV., giving peace to Europe.*

N° 11. The Queen's Bed-room. — Queen Maria-Theresa died in this room on the 30th of July 1683. Here the Dauphiness gave birth to the duke of Anjou (afterwards Philip V. of Spain). Louis XV. was also born here. Maria Leczinska, the wife of Louis XV. died in this chamber in 1768. Two years after Marie-Antoinette occupied it and remained till October 1789. On the night of the 6th October 1789, about at four in the morning, a cry was heard « Save the Queen! » Marie-Antoinette was awakened by her two lady's maids, and half naked ran along the passage which communicates with the room of the *Œil-de-bœuf*. The door by which the Queen escaped is still extant, on the left, at the end of the room, and half hidden by the portrait of the dauphine de Bavaria.

The four paintings below the ceiling were made by Boucher. They represent *Fidelity, Plenty, Charity* and *Prudence*. Over the doors, Natoire has painted *Youth* and *Virtue*; and Detroy has represented *Glory taking possession of the children of the Prince.*

N° 12. The Queen's Drawing-room. — It was the room where the Queen received her friends, and receptions took place. The ceiling represents

Mercury protecting the arts and sciences, by Michel Corneille, who also painted the arches below: *Sappho, Penelope* and *Aspasia*. Among many other pictures and portraits, there is the portrait of the duke de Berry. Over the doors there are paintings representing arms and military instruments, by Madelaine de Boulogne.

N° 13. Antichamber of the Queen. — It was here that the *grand couvert* of the Queen was served. The public was admitted to it; for on this occasion the ushers let every one in who were properly dressed. The ceiling represents *Saint Mark crowning the theological Virtues*, painted by Paul Veronese. The bass-reliefs are the work of Paillet et Vignon. The paintings over the doors, by Madelaine de Boulogne.

N° 14. The Queen's Guard-room. — The door between this room and the above mentioned antichamber is the one which was opened by Marie-Antoinette's lady's maids, on the 6th of October 1789, to escape the fury of the mob, who armed with pikes, had gained admittance to the palace by the marble-staircase, *Varicour*, one of the Queen's guards, defended the door of the Queen's apartment with his musket; he received a blow from a sabre on his hand; he was disarmed, dragged to the Place d'Armes, and there his head was

cut off. It was in vain a second guard, *Durepaire*, replaced him; a third, *Miomandre de Sainte Marie* opened the door, shouting to the ladies in waiting: « Save the Queen! » And it was at this very door that the poor guard fell a victim to his devotion, which allowed the Queen time to seek refuge with the King, and to the national guard to drive the mob out of the palace.

The ceiling represents *Jupiter accompanied by Justice and Peace*. In the cornices below there is *Ptolemy rendering liberty to the Jews*; — *Alexander Severus ordering wheat to be distributed to the people*; — *Trajan administering justice*; — *Solon explaining his laws*.

N° 15. The Queen's staircase. — It is also named *l'Escalier de marbre* (the marble staircase), because it is paved and built only with marble. Meusnier, Blaise de Fontenay and Puerson adorned it with their paintings.

N° 16. Guard-room. — It was reserved for the guards of the King's household.

N° 17. The King's Antichamber. — It is a room of modest appearance, in which there are twelve pictures by *Pietre de Cortone*, *Van der Meulen*, *Parrocel*. This room served for a certain time as the King's dining-room.

N° 18. The Small apartments of the Queen.

1° The Queen's small drawing-room. — The czar Peter slept here when it was the duke of Burgundy's bed-room. The wainscoting of this room dates from Marie-Antoinette's time.

2° The Green Library. — It was formerly Queen's Marie Leczinska's bath-room.

3° The White Library. — It served as a painting-room for Marie Leczinska. Formerly it was Maria Theresa's Oratory.

4° The Queen's Small Antichamber. — This room served for the Queen's lady's maids who were in waiting.

5° Passage. — It is by this passage that Marie-Antoinette escaped on the 6th of October 1789; it communicates with the Queen's large apartments by a small door, the lower part of it now opens only.

N° 19. Bull's eye Saloon (*SALON DE L'OEIL-DE-BOEUF*). — This was the antichamber of Louis XIV. It is so called from an oval window, or Bull's eye, which lights it. Here princes and courtiers admitted to the King's levee, awaited the rising of their august master. The ceiling is plain. On the frieze, ornamented with gilt net-work, children practice jumping, fencing, running after birds, taming lions and other wild beasts; some others are carried along in triumph. The pedi-

ments are supported by two figures in basso-relievo. The cornices are gilt and the lower one has medallions, between which is a medal with festoons of flowers and branches of laurel. At one end of the saloon there is a small bronze model of Louis XIV.'s equestrian statue, which is in the great court-yard of the palace.

N° 20. The bed-chamber of Louis XIV. — Originally it was the King's *grand Cabinet*. In 1701, it became his bed-room till his death. Here the fastidious ceremonies of the *petit lever* and the *petit coucher* took place; audiences to ambassadors were also granted here. — The middle of the ceiling was not decorated with any painting. Towards 1814, a ceiling by P. Veronese was placed here, but it is now at the Louvre Museum, and the ceiling has once more its primitive aspect. Above the cornice *The four Evangelists* are painted by Valentin. There are several portraits representing the Royal family; they were all placed there when the palace was repaired, except the portrait of *Anne d'Autriche*, by Mignard, which was in Louis XIV.'s time where it now is. A large surbassed arcade, on the West side, opposite the windows, increases the depth of the chamber and gives more room for the king's bed. Two figures of women sitting over the archivault of the arcade, hold trumpets and represent Fame. Inside that arcade,

Coustou has represented with pieces of gilt sculpture *France seated on arms* under a rich pavilion. The bed which is placed under the cornice is magnificently designed: it is composed of scarlet velvet covered with so thick a gold embroidery that the ground can scarcely be seen. There are still to be seen in this room four curtains in tapestry woven with gold, on which are represented figures and ornaments typifying *The four Seasons*. The bed and furniture of the chamber were executed by Simon Delobel, an upholsterer, and also one of the King's « valets de chambre ». Delobel devoted twelve years to this labour, which was ranked among the wonders of the time. The subject of the designs of the bed was *The triumph of Venus*. On the back of the bed is still to be seen Cupid sleeping on flowers and surrounded by Nymphs. But Delobel's counter-pane was changed by M^{me} de Maintenon for one embroidered by the « demoiselles de Saint-Cyr » representing *The Sacrifice of Iphigenia* and *The Sacrifice of Abraham*, which now forms the canopy of the bed.

On each side of the bed, there are two pictures of *The Holy Family*, the one of the Italian and the other of the Flemish Schools. In the time of Louis XIV., instead of these pictures, there were *Saint Jean*, by Raphaël, and *David*, by Dominiquin. The latter is now in the Museum of the Louvre.

N° 21. Council-Chamber. — The paintings over the four doors were done by Houasse; they represent: *Minerva being born armed with Jupiter's crane.* — *Minerva on mount Parnassus with the Muses.* — *Minerva in Olympus.* — *The dispute of Minerva and Neptune.* On a gilt console there is a marble of Louis XV. when he was a child, by Coysevox. One of the curiosities of this room is a clock, placed before the window.

« Every time the clock strikes, two cocks crow » three and flap their wings. At the same time, » doors open and on each side figures come out » carrying shields, on which two little cupids alternately strike the quarters with their clubs. A » figure of Louis XIV., the same as the one on the » place des Victoires; in Paris, comes out of the » decoration; above it arises a cloud, from which » Victory goes down, holding a crown which she » keeps over the king's head during all the time a » delicious chime is heard, at the end of which all » disappears. » (DARGENVILLE, 1679.)

N° 22. Louis the fifteenth's bed-chamber. — During the reign of Louis XIV., it was a billiard-room. Louis XV. chose it for his bed-room, and it was here he died on the 10th of May 1774. On a pedestal there is a bronze model of the equestrian statue of Louis XV., that formerly stood on *the place de la Concorde* then called « place Louis XV. »

N° 23. Clock Gallery. — In 1749 it was called *le Cabinet de la Pendule* because in it was placed the famous clock invented by Passemant, and made by Danthiau. This master-piece of clock-making and mechanism is seven feet high; it marks regularly the seconds, the different phases of the moon, the relative position of the planets, the day, the month, the year, etc. Afterwards many other clocks were brought here; among them there is another astronomical clock by Passemant, and one which was taken at Algiers in 1830. On the floor there is a meridian, supposed to have been traced by Louis XVI., and which served to regulate the different clocks placed in the saloon. Above the four doors are paintings representing: *Solon writing the laws of Athens*, by Berthon; — *Pythagore inspired by the Muses*, by Wafflard; — *Lycurgus and the Spartan deputies*, by Bordier du Bignon; — *Numa and the Nymph Egerie*, by Lafond. On the tops of the stucco tables there are five plans of the forests and Royal residences of Compiègne, Fontainebleau, Saint-Germain-en-Laye, Marly and the park of Versailles.

N° 24. Cabinet des Chasses (HUNTING CLOSET). — The window of this closet looks on a small court-yard called *la Cour des Cerfs* (deer court-yard); there is a balcony before this window, where the Royal family, returned from hunting, stationed

themselves to see the *curée* (quarry). Formerly the room was lined with wood-work, and in it were placed boxes and benches for the king's dogs. The gilded door on the right of the entry leads to a staircase which went directly to the apartment of M^{me} du Barry. On the second floor was the workshop of Gamain, the locksmith, where Louis XVI. spent a great deal of his time; for that monarch had a decided taste for mechanical arts, and particularly for lock-smith's work.

N° 25. Dining-Room of Louis XV. — It was used for several purposes before it was made a dining-room.

M° 26. Ancient Jewel-Room. — In Louis XIV.'s time it contained the precious stones and jewels; afterwards it was a card-room.

N° 27. Room of the cupboards. — It has had different destinations; Louis XVI. made it a dining-room. In a small room adjoining is a picture representing *Mme de Maintenon and her niece d'Aubigné*, by Ferdinand.

N° 28. The King's gold and silver plate-room. — It belonged to the suite of apartments of M^{me} de Montespan. Then it was given to M^{me} Adélaïde, by her father, Louis XV.; and finally it was

made by Louis XVI. the gold and silver plate-room.

N° 29. Library of Louis XVI. — Above the chimney-piece, there is *Wisdom holding a torch* before the medallion of Louis XVI., the Dauphin. The medallion is borne by two genii. Gilt and sculptured panels represent *the Sciences and Arts*. Marble and porphyry vases with six small marble coloured busts representing ancient celebrated personages, adorn the upper part of the book-case. On one of the pier-tables there is a curious autograph, dated 8th September 1694, with marginal notes written by Louis XIV.

N° 30. « Salon des Porcelaines. » — This room was thus called because the productions of the Manufactory of Sèvres were there yearly exhibited on the 1st of January.

The four paintings over the doors represent *the conquests of Louis XIV.*, by some of the pupils of Van der Meulen.

N° 31. Staircase. — That staircase occupies a small part of the magnificent staircase called the ambassadors' staircase, destroyed in 1750.

N° 32. Pictures of the reign of Louis XIV.

— It was a billiard-room for Louis XVI. The three pictures over the doors represent the *Victories of Louis XIV.*, by some of Van der Meulen's pupils.

N^{os} 33 and 34. Water-colour drawing-rooms.— **N^o 33.** It was formerly the « *Cabinet des Médailles et des Curiosités.* » — **N^o 34.** This Room belonged to the Governor's apartment.

N^o 35. « Salle des Etats généraux. » THE STATES GENERAL ROOM. — This room is richly decorated. The frize painted by Louis Boulanger, represents the *Procession des Etats généraux* (4th May 1789); the « *cameaux* » in the cornices are painted by Blondel.

N^o 36. Hall of the coronation. — In this spot was the first chapel of the palace, built by Louis XIII.

Before being the Hall of the Coronation, it was the large guard-room. The ceiling represents an allegory of the 18th Brumaire, by Callot. Over the doors, Gérard painted: *Courage, Genius, Generosity and Constancy.*

N^{os} 37 to 41. Gallery of historical pictures from 1792 to 1796. — **N^o 37.** It was formerly divided into two parts, serving as antichambers to M^{me} de Maintenon's apartment. — **N^o 38.** Before the alterations necessary to transform the palace into a

Museum, this was M^{me} de Maintenon's bed-room.

N^o 39. It was once M^{me} de Maintenon's large study-room. — **N^o 40.** This room was a kind of passage to join *la Salle des Gardes* to *la Salle des Cent-Suisses*, the Princes' staircase and the apartments of the Southern wing. — **N^o 41.** During the reign of Louis XV., it was called *le Salon des Marchands*; afterwards it received the name of *Salle des Cent-Suisses*. To-day it is dedicated to the memorable campaign of 1792.

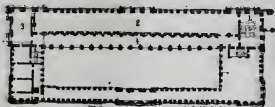
N^o 42. Rooms of water-colour drawings. — They once formed the apartment of the duke of Burgundy, and afterwards of the cardinal Fleury and the duke of Penthièvre. They now contain a very numerous collection of water-colour drawings, by Bagetti, Dauzats, Simeon Fort, etc.

SOUTHERN WING

N^o 1. Staircase of the Princes.

N^o 2. Gallery of battles (From Clovis I. to Napoléon I.) — This gallery contains thirty-two large pictures representing the most celebrated military events of the French history, and

eighty-two busts of French remarkable warriors. The names of the princes, « Connétables, » field-



marshals, admirals, commanders-in-chief and general officers who were killed on the field of honour,

are inscribed on sixteen bronze tables placed in each of the vestibules of the gallery. This splendid gallery is nearly twice the length of the grand Looking-Glass gallery, being 120 metres long and 13 wide.

N° 3. Saloon dedicated to the Revolution of 1830. — The ceiling represents *Truth accompanied by Justice and Wisdom, protecting France against Hypocrisy, Fanatism and Discord*, made by M. Picot (1835).

N° 4. Sculpture Gallery. — Statues and Busts from Philip VI. to Louis XVI.

N° 5. Staircase leading to the Attic.

SECOND FLOOR

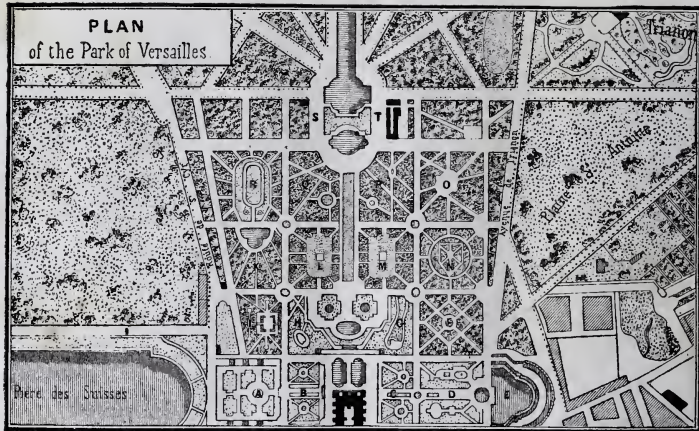
THE ATTIC

This second story was composed of more than a hundred rooms inhabited by ladies and officers attached to the court. It is now divided into twenty rooms in which more than two thousand portraits or pictures of historical interest and exquisite execution are collected: l'Albane, Sebastien, Bourdon, Hyac, Rigaud, Porbus, Nattier, Parrocel, Largillière,

Greuze, Joseph Vernet, Reynolds, David, Gérard, Girodet-Trioson, M^{me} Lebrun, Ary Scheffer, Lucas, Carlo-Maratto-Vanloo, Cranaeh, Philip de Champagne, Lebrun, Coypel, etc., are the names of some of the artists.

To visit the *Southern Attic*, visitors must ascend the staircase n° 5, plan 2. To visit the *Northern* one, n° 12, plan 2.

PLAN
of the Park of Versailles



PARK OF VERSAILLES

The gardens are divided into *squares* composed of walks, quincunxes, groves, fountains, statues and pieces of architecture, which attract the admiration of all connoisseurs.

These *squares* are pointed out upon the plan by alphabetical letters, the nomenclature of which follows; subjoined will also be found the indication of the different sheets of water, as well as the nomenclature of all the pieces of sculpture and architecture.

ITINERARY TO BE FOLLOWED.

SQUARES B and C.

Water Parterre. — At each angle of the terrace

in front of the palace are placed two splendid vases. The one on the right is by Coyzevox, the designs of which represent *the Victory gained over the Turks in Hungary* with the help of our arms. The one on the left is by Tuby, and upon it are reproduced *the conquests made in Flanders*.

Four bronze figures : *Bacchus, Apollo, Antinoüs, and Silena*, are placed against the wall. These bronzes were cast by the brothers Keller. Next are the two great fountains, the description of which accompany the view.

The left side of this parterre is adorned with twelve vases, and two marble sphinxes, upon which are placed two Cupids in bronze, by Duval.

At the extremity of the balustrade of the Southern parterre forming an angle to the water parterre, is placed a most beautiful statue representing

Cleopatra in a reeling posture, wrought with the well known skill of Vancleve.

The right side, in the centre of which is a flight of steps leading to the Northern parterre, is also ornamented with very fine vases. On each side of these steps is placed a beautiful reproduction of the *Bashful Venus* by Coyzevox, also one of *Milicus*, by Foggini. (It is known that Milieus was the slave who informed Nero of the conspiracy plotted against him by his master.)

Southern Parterre. — Underneath this parterre, and under the top part of the flights of steps called the *cent marches*, is placed the Orangery green-house, an immense architectural work. In the centre of the four alleys ornamented with grass and box, are placed two fountains.

At the extremity of the palace, in front of the left wing, are to be seen the bronze statue of *Napoléon I.*, by Bosio, and lower down in the same direction, the equestrian statue of *the duke of Orléans*, by Marochetti, which was brought over from the square of the Louvre, in 1848.

SQUARE A.

The Orangery and the « pièce d'eau des Suisses. » — The parterre of the Orangery, the two principal gates which look upon the « pièce

d'eau des Suisses » and form an entrance into the park; the two great flights of steps (called *cent marches*) leading to the upper terrace.

The Orangery possesses in its ground the finest collection of orange-trees in the world. A fountain forms the centre of four squares made up with grass and flowers. Some of the orange-trees are excessively old. The oldest one, which is also the most beautiful one, must be at least three hundred years old. It is the shoot of a tree which at the time of François Ist was a century old. That tree had been offered to the Connétable de Bourbon by the princess of Navarre.

The building of the Orangery consists of one gallery, eighty fathoms in length by thirty-eight feet in breadth; in a niche made in the centre stands a statue representing *Louis XIV. dressed as a Roman*. It was given to the King by the duke of Lafeuillade, who had it executed by Desjardins to decorate the place des Victoires in Paris. Besides that gallery, which is the principal one, there are two others, one on each side, sixty fathoms each in length. From the terrace which commands these galleries, and from the balustrade one perceives the steeple of the cathedral, the commonhalls of the palace, the seminary, the heights of Satory, the *pièce d'eau des Suisses*, the broad alleys which surround it; at the extremity a rond-point to which a statue of Louis XIV., executed by Bernini,

an Italian sculptor, has been banished; he did not succeed in his undertaking. By means of a few flames placed around the horse, Louis XIV. was changed into *Marcus Curtius*, and this statue was then exiled to the place where it now stands.

The Palace of Versailles as seen from the fountain of Latona.—On the Northern terrace, the spectator can in one glance take in the *ensemble* of this edifice. To the left, the Opera-house, constructed by the architect Gabriel in obedience to a caprice of madame de Pompadour; further on is the Chapel, which was built at the religious instigation of madame de Maintenon: striking contrast between the genius of the two favourites. The Chapel took the place of the grotto of Thetis, that cherished whim of Louis XIV., which we shall have occasion to speak of again when we come to the bosquet of Apollo.

Mansart drew out the plan of that religious monument, Lebrun adorned it with all the magnificence of his painting, and Massillon pronounced here upon the coffin of Louis XIV., those words which the circumstances rendered truly sublime: « God alone is great, my brethren! »

Between the Opera-house and the Chapel are the galleries of the crusades and statues the greatest part of which are now occupied by the Senate (1878); then comes the room of Hercules with its magnificent

ceiling by Lemoine; the central body contains the large apartments, the Grand Gallery of Mirrors, the king's apartment, that of the queen, Marie-Antoinette's private rooms; on the ground floor, the portraits of the connétables, admirals, marshals, and brave warriors.

The Southern wing is consecrated to the deeds of arms of the French kings, to heroic actions accomplished during the revolution or under the Imperial government, to the successes of French arms in Africa and Crimea. The gallery of Battles and that of Constantine contain the principal events of these celebrated wars. From the exterior of the palace, one may judge of the immense number of pictures which the interior must contain. The front facing the park is most imposing; it extends more than 1200 meters in length, and the upper gallery is adorned with more than one hundred statues.

The central terrace leads down to the water compartment. The two fountains of an oval shape which are here to be seen, would not have been placed in this spot, had it not been for a certain dryness of the land which was not propitious to vegetation. Twenty-four bronze groups: rivers, streams, cupids and sea-nymphs, worked by Lebrun and cast by Keller, adorn these two fountains.

The traveller would indeed be greatly surprised could he but gain admittance into the vast subterranean walks where are placed the leaden *conduits*

which bring up the water into the park. It may truly be said that the tremendous sums of money lavished over these grounds, hardly exceed those which must have cost the hydraulic works concealed under ground.

SQUARES G AND H.

Latona's Fountain. Between the squares G and H, is Latona's Basin, the two flights of steps leading to it, and the two long and sloping alleys which surround it. At the upper part of this parterre are eight splendid vases copied after the antique. In the centre is the fountain where stands *Latona protecting her two children Apollo and Diana*. This goddess is beseeching Jupiter to avenge her of the peasants, who would not allow her to quench her thirst. Layers of beautiful marble bear these peasants, who, for the greater part, have been changed into frogs which throw out around the goddess sheaves of water producing a most beautiful effect.

In the lower part of this parterre, and on both sides, are fountains surrounded with flowers and orange-trees. At the extremity of the left balustrade is a fine copy of the *dying Gladiator*, by Mosnier. To the right a splendid reproduction of *the nymph in her shell*, by Coyzevox. Eighteen statues decorate both of the balustrades. To the left, *Eralo the Muse, Fire,*

King Tiridates, the Venus Callipyge, Silena holding Bacchus, Antinous, Mercury, a Muse, Apollo; to the right, *Melancholy, Antinous, King Tigrana, a young Faun, Bacchus, Ceres, the emperor Commodius, a Muse, and Ganymedes*. In perspective is seen the tapis vert, *Apollo's Car*, and the canal in all its length.

SQUARE H.

The Ball-Room or the Rock-Work. An amphitheatre of green turf encloses another amphitheatre formed by a collection of shells and rock-work, over which cascades of water fall in sheets, issuing from vases placed on the upper part of it.

Eight gigantic candelabras are placed round the cascade, and when illuminated, the effect of light reflected by water is dazzlingly brilliant. This was the duchess of Bourgogne's favourite ball-room, and nothing appeared to give her so much pleasure as this transparency, the result of fire and water, and the harmony produced by exquisite music combined with the sound of falling water. This magnificent bosquet is the creation of Le Nôtre's genius.

SQUARE I.

The Queen's grove composed of alleys and labyrinths all planted with foreign trees of great scarcity. In the centre, a beautiful lawn in the middle of

which is to be seen a copy of *the Vénus de Médicis*. Opposite to it stands a copy equally in bronze of *the Gladiator*. Four amphoras decorate this lawn, and at each angle are thickets of green turf wherein are placed benches beautifully sculptured. At the angle of this square, corresponding to the squares K, L and H, is a rond-point with a fountain adorned by a group representing *Bacchus surrounded by a set of young reapers*, due to the chisel of Marsey.

SQUARE K.

The Mirror-Fountain. The form of this fountain is very similar to that of certain mirrors which were made use of in the 16th and 17th centuries. It will be easy to trace out, by means of the plan, its shape as well as the disposition of the alleys which surround it. A sloping grass borders this pond, in which are carps more than one hundred years old. Further on is an alley decorated with jars and statues. At the point of intersection of the alleys R, Q and H, is a fountain in the middle of which *Saturn* is represented *surrounded by children playing with shells*. This beautiful group is the work of Girardon.

SQUARE R.

On the spot where there was formerly a small and not very picturesque island, a delightful garden called

le jardin du Roi (**the king's garden**), has been laid out. It was planted by Louis XVIII. from the design of one at Hartwell, where this prince lived during the period of his emigration to England. It is open at specified hours; but at all times the visitor can admire from the outside the magical effect produced by its brilliant masses of flower-beds. The most delicious flowers and the most rare trees have been selected to adorn this paradise. Fountains constantly renew its verdure, and all that the art of horticulture can accomplish has been lavished on this fairy scene. At the end of the beautiful parterre, there is a marble column, on which is erected a statue of the goddess *Flora*. Behind this garden, in the alleys which surround it, are two colossal statues of *Flora* and *Hercules*.

SQUARE L.

The square contains eight Terms in marble. Four are placed close to the hedge-row of trees and four at each angle of the piece of grass in the middle; these Terms are made to represent *Alcinoüs crowned with foliage*; *a Bacchante holding grapes and arranging her hair*; *Hercules holding the goat Amalthea by one of its horns*; *a Faun carrying figs*; *a Nymph of Flora*; *Hercules* with his club in one hand, and in the other some apples of the garden of the Hesperides; also *one of Pomona's companions*.

SQUARE Q.

The Colonnade. In this hall, Louis XIV. gave his summer concerts. The white marble arches blend with the foliage of the trees.

The celebrated composer Lulli was peculiarly attached to this spot, where he fancied music sounded to advantage. The peristyle of a circular shape is formed by 32 columns of rare marble. There are eight veined with violet; twelve are of Languedoc marble, and twelve of turquoise blue. Jets of water which fall down in a round basin, rise from thirty vases of white marble placed on stands, each of which is ornamented by three brackets. The arches are embellished by the most exquisite bass-reliefs of children. They were executed by Mazière, Granier, le Hongre, Lecomte and Coyzevox. A sanded path runs round the Colonnade. Five marble steps lead to an area in the centre of which Girardon's celebrated group of the *Rape of Proserpina* is placed on a pedestal. It is a perfect chef-d'œuvre, for the bass-reliefs on the pedestal rival the group itself in beauty of execution. The story of this abduction is well known. Pluto wishing to judge for himself of the result which earthquakes could produce in Sicily, visited that island. He met Proserpina gathering flowers in a very solitary spot; she was the daughter of Jupiter and Ceres. He at once fell in love with her, and carried her off. Cyane wished to prevent

the abduction of her beloved companion, but only succeeded in exciting the anger of Pluto, who changed her into a fountain.

The hall of antiques forms also part of this square. It is a plot of grass round which eight busts are placed, those of *Hannibal*, *Octavius*, *Severus*, *Anthony*, *Marcus Aurelius*, *Otho*, *Apollo*, and *Alexander*.

On each side, there are full length statues of *Meliage* and *Antinoüs*. From the end of the diagonal avenue which crosses the square can be seen the fountain of Apollo.

In the principal transversal avenue which crosses squares L, M, Q and P, two marble vases of the most exquisite workmanship are placed in a hollow of the underwood, in front of the Colonnade and of the bosquet des Dômes. They are ornamented with trophies, pastoral and warlike instruments of music, wreaths of flowers and heads of rams, each detail executed with the most remarkable delicacy.

The «Tapis vert». The green sward or Green Carpet, stretches itself out in the midst of the squares L, M, Q and P. At each side of the semi-circular where this sward begins, are placed four groups; those on the side L represent: the first, *Castor and Pollux*, a master-piece of Coyzevox; the second, *Pætus murdering himself with the same dagger with which his wife Acrisa has just killed herself*. Those

on the side M represent: the first group, *young Papira and his mother*. Papira having followed his father to the senate-house, was, at his return, questioned by his mother upon what had taken place there. Rather than unfold the truth, this youth preferred telling a lie. To reward him for his discretion, the senate ordered that in future he should be the only child admitted to their sittings. The second group represents *Laocoon and his children*. At each side of the Green Sward, large and valuable vases are placed between each statue. The statues on the side L and Q are the following ones: *Fable*; *Venus just come out of a bath*; *Cyparissa carrying a young deer*, by Legros; *an Amazon*, by Burnet; *Achilles at the court of Lycomedes*, by Vigier; *Dido*, by Pouletier. The statues on the side M and P, are: *Artemise holding the urn in which are deposited the ashes of her husband Mausole*; *Cyparissa surrounding with a garland of flowers her favourite roebuck*; a copy of the *Vénus de Médicis*; the *Earth* or one of the *Hesperides*; the emperor *Commode* with the attributes of *Hercules*, by Jouvenet; *Deceit*, by Lecomte. At the entrance of the Green Carpet is a little guard-house inhabited by some of the keepers; they are authorized to conduct strangers into the bosquets or groves where the public is not admitted.

SQUARES S AND T.

Apollo's Basin. This fountain is partly enclosed by a strip of grass which extends as far as the great Canal. The avenues S and T terminate by a gate; the one on the left leads to a part of the wood near Saint-Cyr; the one on the right to Trianon or to the woods which surround it.

In the centre of the basin, *Apollo* is represented driving his car drawn by four horses, and surrounded by tritons, whales and dolphins which mingle their numerous jets d'eau with the three principal sheaves. The middle one rises to the height of fifty-seven feet, each of the others to the height of forty-seven. These groups and their accessories are by Baptiste Tuby, from designs by Lebrun.

On the left, in the hemicycle which half encircles this fountain, there is a group representing *Melicerta and Ino*, by Granier; the four Terms which accompany this group are the god *Pan*, *Flora*, *Bacchus*, and *Pomona*. On the right a group representing *Aristæus binding Proteus*, by Slodtz, and four Terms which represent the nymph *Syrinx*, *Jupiter*, *Juno* and *Vertumnus*. Twelve statues decorate the alleys S and T; those in the alley S are *Cicero*, a *Gymnasiarch*, *Friendship*, a *Matere* or goddess to whose care Jupiter was confided during his childhood, *Hercules* and a *kneeling Slave*. The

statues in alley T are *Hercules*, an *acolythe*, a *youthful Bacchus*, *Orpheus*, *Clytea* and *Cleopatra*.

SQUARE P.

The Square P includes the fountain of **Ence-lade**. This giant is represented half buried under the remains of mount Ossa and mount Olympus, which he and his companions had piled together in the hope of scaling heaven from their summit. The countenance of the giant is very fine. Executed by Marsy. The rocks scattered round him produce but little effect. To treat this subject properly would require immense space.

The bosquet des Dômes, next to square P contained two spacious pavilions with domed roofs. In the centre there is now a fountain of an hexagon form surrounded by a balustrade ornamented with bass-reliefs. There are eight statues in this bosquet : *Amphitrite*, *Arion playing on his lyre*, *Day*, a daughter of *Nereus*, the nymph *Galatea*, the shepherd *Acis*, *Ino* daughter of *Cadmus*, and one of *Diana's nymphs*. This bosquet unfortunately not being open to the public, visitors cannot admire these eight statues, which are each remarkable as works of art.

A diagonal avenue crosses square P and opens a view of the fountain of Apollo.

SQUARE O.

The Fountain of the Obelisk. The sheaves which rise from this fountain, commonly called the *cent tuyaux* (One Hundred Pipes) on account of the great number of jets which are there accumulated, form a sort of obelisk. The water falls down in the shape of a sheet along the steps, and then runs into the canal which surrounds this fountain.

SQUARE M.

The square M is laid out in the same manner as the square L. The Terms which adorn it are, against the palisades : *Winter clothed with fur*; *Cybele crowned with ears of corn*; a companion of *Bacchus* wearing a tiger's skin, and *Ceres* crowned with ears of corn; it is said that this last statue is a likeness of M^{me} de Montespan. At the angles of the piece of grass : a young *Faun* decking himself with a garland of ivy leaves; *Abundantia*, *Sylvanus* the god, crowned with pine-apples, and a companion of *Flora* with flowers on her head and a garland in her hand.

SQUARE N.

A walk goes across this square, and in the centre of it is a green arbour. Five other walks form together a pentahedron communicating, by small

alleys, to the green arbour. This circular part is called **the Labyrinth**. Six busts are placed at the angles of the pentahedron; they are beautifully worked and represent : *Ganymede* and *Jupiter changed into an eagle*, by Laviron; a *Faun* dancing and holding a bunch of grapes, by Hurtrelle; *Apollo*, a *Muse*, *Mercury* and a *Bacchante*. At the round point formed by the angles of this square and by those of the squares M, P and O, is a fountain in the centre of which stands a charming figure of *Flora* surrounded by children holding wreaths of flowers. This group was made by Tuby from the drawing of Lebrun.

SQUARE F.

This square contains a beautiful green enclosure, and walks which are pointed out on the plan. Four statues copied from ancient sculpture, representing *Diana*, *Bacchus* and *two fauns*, are in the centre of this enclosure. At each side near the palisades is a bust on a piedouche.

In the centre of the alley which leads to the square R, is a small fountain upon the water of which are seen children beautifully cast in bronze and playing together. The other alleys contain different statues : *Pan teaching Syrinx to play on the flute*; *Bacchus*, by Coustou; *Marsyas teaching Olympus to play the flute*, by Goy; a bust of *An-*

tinous, the favourite of emperor Adrien; and two others representing *Sages of antiquity*. In the circus which separates the square F from the square M, is **the fountain of Ceres**. This goddess is here surrounded by children and sheaves of wheat. This group is the product of Regnaudin's chisel, from the design of Lebrun.

The Baths of Apollo. — This bosquet, forming part of square G, is composed of winding walks which end in a lawn in front of which stands a most picturesque artificial rock.

It represents the entrance of a deep grotto from which sheets of water come out and fall into a pond which seems to have been dug in the very rock. At the entrance of this grotto stands *Apollo surrounded by Thetis and several nymphs of the Ocean attending upon him*. This group is owed to the chisel of Girardon. It formed the principal ornament of the grotto of Thetis, then situated upon the spot now occupied by the Chapel. Perrault drew the architectural part, and Lebrun the figures. Girardon, who rivalled Coyzevox, executed the principal group. La Fontaine, the fabulist, celebrated in his verses this charming grotto, which was made away with, when madame de Maintenon, urging the king to his religious duties, ordered it to be demolished, and had a Chapel erected in its stead. To the right and to the left of Apollo, are two other

groups representing *the horses of the chariot of the Sun*: the one to the right is by Guérin, that to the left is by Marsey.

SQUARE C.

Northern Parterre. — Three fountains throw up sheaves of water in the midst of which Tritons and Mermaids (by Tuby and le Hongre) are seen playing together. Borders of grass and flowers adorn this parterre, where a pyramid is erected, the hydraulic effect of which is very pretty. This fountain is by Girardon.

At the extremity on the right, close to the hedges, are eight allegorical statues: *Autumn*, by Regnaudin; *America*, by Guérin; *Summer*, by Hutinot; *Winter*, by Girardon; *Satyrical Poetry*, by Ruister; *Asia*, by Roger; *Melancholy*, by l'Espagnandel; *Heroical Poetry*, by Drouilly.

SQUARE D.

Diana's Bath and the Pyramid. The fountain of Diana's bath, placed underneath that of the Pyramid, is situated at the end of the Water-alley, commonly called *Marmousets* or « little boys. » When the sheet of water, ceases running, one may then admire the beautiful bass-relievo of Girardon, which exhibits *Diana taking a bath* and surrounded by

nymphs. The grace and elegance of this composition have rendered it famous throughout Europe. At the angles of each hedge of hornbeams are two statues: the one on the right *Anger*, accompanied by a lion, is by Houzeau; the left, representing *a flute player*, is by Jouvenet.

Bassin of the Dragon. — In the centre of this fountain was formerly seen the dragon or serpent Python, surrounded by four dolphins and swans carrying little cupids, some of whom, armed with bows and arrows, seemed as if they were going to shoot at the dragon; the others appeared to be frightened and concealed their faces in their hands. This design, by Marsey, has been removed.

In the sloping alley, called the « Water Alley, » which leads from Diana's bath to the Dragon's fountain, fourteen groups of children cast in bronze by Legros, le Hongre, Lercumbert, Mazière and Buiret, bear urns of Languedoc marble, from which spout jets of water which fall at the foot of the groups into a cistern which carries the water under ground. Two groves, formerly called the triumphal arch and the three fountains are near this alley; but they are now closed, offering nothing remarkable.

SQUARE E.

The piece of ground situated between the Dra-

gon's gate, and the gate of the Trianons is occupied by

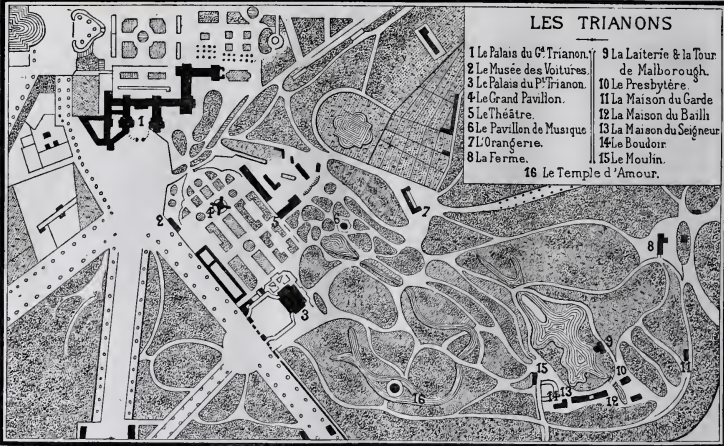
The Fountain of Neptune. — This fountain is one of the grandest conceptions of hydraulic art. The effect produced by this fountain can hardly be described, and the resources of the art of engraving are insufficient to reproduce those waves of froth and masses of vapour rendered still more fantastic by the rays of the sun shining upon them. In the whole length of its side nearest to square D, is a small canal not very deep and adorned with vases from which quantities of jets of water are thrown up. Three groups ornament the wall of the terrace which forms the side the most elevated of this fountain. The middle one is by Adam: it represents *Neptune and Amphitrite* seated in a large sea couch, surrounded by horses and sea-monsters

spouting out an immense quantity of water. Another group represents: *Ocean*, the father of rivers, by Lemoine; the third group *Proteus*, by Bouchardon. On each side two dragons ridden by cupids, throw out voluminous jets of water. These groups, so highly thought of, are also by Bouchardon.

The circular part of the fountain is surmounted by a piece of grass-ground rising in the form of an amphitheatre. It is really a fine sight to see the people crowding here on the days of the great waterworks. In the centre of the alley which surrounds this amphitheatre, is a pedestal bearing a group in marble made to represent *Fame writing the history of Louis XIV., and treading Envy under her feet*. This group is by Guidi. Two statues complete the ornaments of this fountain. The one is *Berenice*, by Lespingola; the other, *the empress Faustina*, by Fremery.

LES TRIANONS

- | | |
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| 1 Le Palais du G ^d Trianon. | 9 La Laiterie & la Tour de Malborough. |
| 2 Le Musée des Voitures. | 10 Le Presbytère. |
| 3 Le Palais du P ^d Trianon. | 11 La Maison du Garde |
| 4 Le Grand Pavillon. | 12 La Maison du Bailh |
| 5 Le Théâtre. | 13 La Maison du Seigneur |
| 6 Le Pavillon de Musique | 14 Le Boudoir |
| 7 L'Orangerie. | 15 Le Moulin. |
| 8 La Ferme. | 16 Le Temple d'Amour. |



THE TRIANONS

THE GRAND TRIANON

PALACE

Trianon was the name of a village on the site of which the present palace was built.

King Louis XIV., having realised his dream of Versailles, grew weary of its magnificence; and if one is to believe Saint-Simon, the historian of that celebrated court, « tired with so much beauty and with the crowd, he persuaded himself that he wished for something on a small scale and for solitude. »

A very elegant, but not spacious house was built near the gardens and called the *palais de Flore*. It was replaced by a marble palace, the building of

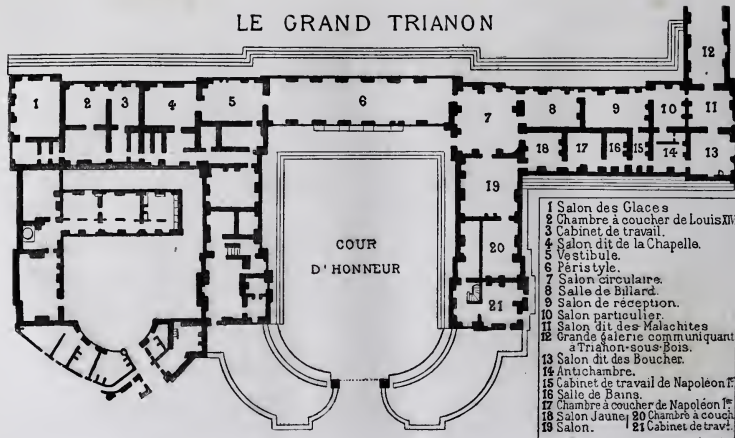
which began towards 1683; it received the name of the village which it superseded.

On entering the principal gate of the grand avenue, the palace presents itself to your view.

Built in the Italian style, it is one of the best specimens of Mansart's works. The elevation, of the Ionic order, has only a *rez-de-chaussée*; but it is altogether in good taste. The columns, the frieze of the entablature, as well as the pillars, are of Campan and Languedoc marble; the capitals are of white marble.

The palace forms a horse-shoe, of which the wings alone are intended to be inhabited. An elegant balcony unites the lateral sides which overlook the gardens on the side of the canal.

LE GRAND TRIANON



- 1 Salon des Glaces
- 2 Chambre à coucher de Louis XIV
- 3 Cabinet de travail.
- 4 Salon dit de la Chapelle.
- 5 Vestibule.
- 6 Péristyle.
- 7 Salon circulaire.
- 8 Salle de Billard.
- 9 Salon de réception.
- 10 Salon particulier.
- 11 Salon dit des Malachites
- 12 Grande galerie communiquant à Trianon-sous-Bois.
- 13 Salon dit des Bouchers.
- 14 Antichambre.
- 15 Cabinet de travail de Napoléon I^{er}.
- 16 Salle de Bains.
- 17 Chambre à coucher de Napoléon I^{er}.
- 18 Salon Jaune.
- 19 Salon.
- 20 Chambre à coucher.
- 21 Cabinet de travail.

The building extends to a considerable distance; the Southern wing forms the square and has received the name of *Trianon-sous-Bois*, on account of its being close to the woods which give such refreshing shade to the gardens.

Louis XIV. liked Trianon very much; but as he thought it was no longer possible for him to enjoy there the comfort and the pleasures of life which he expected to find, he hurried to leave it as soon as the château de Marly was ready to receive him.

Louis XV. inhabited it till the completion of the *Petit-Trianon*,

Louis XVI. seldom lived there.

Napoleon I. seduced with the appearance of that Royal mansion, restored it in 1810, at the time of his marriage with Marie-Louise. After having modified some inside parts and renewed the furniture, he gave up the idea, after the festival-day of August 1811, to transform it into an Imperial residence.

Louis XVIII. and Charles X. never lived there.

Louis-Philippe I. who had just appropriated the palace of Versailles to all the national glories, by placing in it the handsome museum which the whole world admires, resolved, in 1836, to establish a summer residence at Trianon. Important alterations were made, and the king was able to inhabit there every year with his family and all his household establishment.

When the marriage of the princess Marie with the duke of Wurtemberg took place in October 1837, at the chapel of the *Grand-Trianon*, the palace received, as inhabitants, beside the Royal family and their august allies, three hundred and forty persons belonging to their household and service; two hundred horses; sixty carriages; fifty horseguards, and two hundred and fifty foot soldiers.

Emperor Napoleon III. never inhabited the palace of *Grand-Trianon*; but he gave there festivals presided over by empress Eugénie with a charmingsness and a gracefulness which rendered her wonderful beauty still more splendid.

When going through the rooms numbered on the plan here affixed, we shall only point out, in every one of them, the paintings and things worthy of attention either as having an artistical value or as reminding historical events.

N° 1. **Salon des Glaces**, looking on the transversal branch of the canal. It is pretended that one of the three openings looking on the garden, the depth of which is not equal to that of the other two, gave birth to a very violent debate between Louis XIV. and his minister Louvois.

Notice the *clock*, a part of the epergne offered to Napoléon I. by king Charles IV. of Spain; and the *table*, the upper part of which made of Malabar oak

is of one piece, measuring 2 metres 76 centimetres of diameter.

N° 2. Chambre à coucher. — This room and the following one served, when united, as bed-chamber to Louis XIV., the grand Dauphin, empress Josephine, and king Louis-Philippe.

N° 3. Cabinet. — Formerly it was joined to n° 2. Observe (12) an *allegorical painting on the subject of the birth of one of the Dauphin's daughters*, by Ch. Natoire, in 1750. It is said that this painting was first made in prevision of the birth of a prince.

N° 4. Saloon which was formerly a chapel.

N° 5. Vestibule. It was the princes and lords' Room, in the time of Louis XIV.

N° 6. Peristyle, with marble columns. Formerly it was a summer Dining-Room and a free-open passage. It was shut in 1810 with movable glass-partitions. It is in this room that the court martial held in 1875, tried field-marshal Bazaine. Observe : *France and Italy*, marble statues by Vela, offered to empress Eugénie by the ladies of Milan (in remembrance of the campaign of 1859) : *le Tireur d'épines* and *la Joueuse d'osselets*, marbles, copies

of the antique ; *jeune pâtre romain*, by Brun (1821); *Cupid*, by Lorta (1819); *Louis XIV.*, a reduced copy in bronze of the equestrian statue placed in the palace of Versailles.

N° 7. Circular Saloon. — It served as a chapel in the time of Louis XVI. Statues : *Olympia*, by Etex (1842); *le Faune au chevreau*, copy of the antique. Observe a very beautiful *vase* in Sèvres porcelaine, the painting of which is an allegory to : *King Ferdinand VII. receiving the Spanish throne from France*.

N° 8. Billiard-Room. — It was the music-hall in the time of Louis XIV.

N° 9. Presence-Room. — In the time of Louis XIV., it included two rooms : the sleeping closet and the play antichamber. Observe *the clock* in porcelaine de Sèvres, a *tea-table* in yew with an upper-part in green Egyptian granite, and *Japanese vases*.

N° 10. Private Drawing-Room, called in Louis XIV.'s time, *Western chamber*. *Apollo and Thetis*, by Lafosse.

N° 11. Malachite Drawing-Room. — So called on account of the cup, vases and the tops of the

tables which are there being of malachite; they were given to Napoleon I. by emperor Alexander of Russia, after the peace of Tilsitt.

N° 12. The grand Gallery, forming a right angle with the faeade on the gardens and leading to the wing of the palace called **Trianon-sous-Bois**. This gallery served as a dining-room in the time of Louis-Philippe. It contains a great quantity of vases, busts and paintings, several of which are remarkable. Observe the N° 149, not on account of the merit of its execution, but for the signature that it bears: *A farm*, copy of Oudry belonging to the Louvre-Museum, signed MARIE, REINE DE FRANCE, *fecit* 1753.

We do not describe the apartments of **Trianon-sous-Bois**, nor the Drawing-Room, named in the time of Louis XIV. **Garden Drawing-Room**, which precedes that wing of the palace and leads to the grand gallery: they offer nothing remarkable and, besides, they are not opened to the public.

N° 13. Salon dit des « Boucher » on account of the paintings of that artist placed there. Formerly it was called *Salon des Sources*, and it was a *Library* in the time of Napoleon I. Observe a *clock* by Lepine and Neveu, representing a basket of flowers; and a *tea-table* in marquetry with inlaid-work representing the Zodiacal signs, and

which was offered to Empress Josephine by the pupils of the Deaf and Dumb School.

N° 14. Antichamber.

N° 15. Napoleon I.'s study. — Observe a *gueridon* bearing an Italian inscription (1801), a vase in porcelaine de Sèvres: *le génie de la France*.

N° 16. Bath-Room.

N° 17. Bed-Chamber of Napoleon I. — Busts: *Empress Josephine*, by Bartolini; *Empress Marie-Louise*, by Paolo Triseornia.

N° 18. Yellow Drawing-Room. — Observe an *alabaster cup* and the *clock* in jasper, lapis and stone.

The rooms from n° 14 to 18 form what is called the **small apartments**, which were occupied by M^{me} de Maintenon, king Stanislas, Louis XV. and Napoleon I. In the time of Louis-Philippe, they were inhabited by the Royal princesses.

N° 19. Drawing-Room. — Late theatre suppressed in 1699 by Louis XIV., who composed with it and the following rooms, his private lodging; leaving the left wing to the Grand-Dauphin. Observe

the *gueridon*, the top of which, in mosaic, represents in the principal medallion, the *castle of Hartweld*, *Louis XVIII. and the duchess of Angoulême*; the *clock* belonging to the epergne offered to Napoleon I. by king Charles of Spain; and the *Japanese vases*.

N° 20. Bed-Room. — Built on the spot where the stage was. In the time of Louis-Philippe, it was a Dining-Room, but not for long.

N° 21. Study. — We call the attention of the visitor to the *Pendule en porcelaine de Sèvres*, one side of which representing *Idleness*, by Le Guay.

The three preceding apartments formed the suit of rooms prepared, in 1846, to receive queen Victoria.

GARDENS

Lé Nôtre made use of all the resources of his art in the arrangements of the gardens of the Grand Trianon.

Reminding of the Park of Versailles, they offer splendid prospects and beautiful walks.

The Parterre which is acceded to through the peristyle, forming a terrace, includes two circular

basins adorned as the *Mirror's Basin* with groups of children and cupids. From there, one enjoys a very fine view of the grand canal.

In front of the corner pavilion of Trianon-sous-Bois, an alley leads to a Fountain or water fall, in marble, representing *Neptune and Amphitrite*, executed from the drawings of Mansart.

On the right, the *Amphitheatre*, ornamented with busts, includes the *Basin of the Nymphs*.

You pass on a bridge to go from the part called the *Emperor's garden* to the gardens of the Petit-Trianon.

MUSEUM OF THE CARRIAGES

That Museum was established, in 1851, by the cares of Mr. Questel, architect of the Palaces.

It contains the gala carriages indicated hereafter and in the glass-cases placed around the gallery, the beautiful harnesses of the horses put to each of them.

The Coronation carriage. — That carriage, the whole of which is gilt, was made for the coronation of Charles X. Restored and adorned with the Imperial arms, it served in 1836, for the baptism of the Imperial prince.

The Baptism carriage. — That carriage, built for the baptism of the Duke of Bordeaux, in 1821, was restored for the ceremony of the marriage of Emperor Napoleon III., in 1853. It served afterwards for the baptism of the Imperial prince, and, in 1867, to carry the Emperor of Turkey to the Universal Exhibition.

The Bright, the Turquoise and the Victory. Those three carriages, which were employed in the coronation of Napoleon I., were restored for the baptism of the Imperial prince.

The Topaz. That carriage, made for the marriage of Napoleon I. and Marie-Louise, was employed in 1838, in the marriage of the queen of England, and occupied by Marshal Soult, Duke of Dalmatia, French Ambassador at London.

The Opal, made in the time of the Consulate, ser-

ved to carry Empress Josephine to the chateau of *la Malmaison*, after her divorce.

Two other carriages, **the Amethyst and the Cornelian**, which were also used in the coronation of Napoleon I., are for want of room, placed in the outhouses of Petit Trianon.

The Museum of carriages contains besides :

A Sledge, having the form of a shell, which belonged to M^{me} de Maintenon.

A Sedan-chair, with paintings by Watteau, which belonged to queen Mary Leczinska.

Another **Sedan-chair**, with paintings by Joseph Vernet, and a **sledge** having the shape of a shell, with paintings by Watteau, which belonged to queen Marie-Antoinette.

Two other **sledges** representing, the one a tortoise, the other a tiger.

THE PETIT TRIANON

PALACE

After the death of king Louis XIV., both Versailles and Trianon were abandoned. As soon as the Regency had expired, cardinal Dubois, then prime minister, induced Louis XV. and his court to return to Versailles; it was at this period that the mistresses of the young king first thought of *petits appartements* and *petits soupers*; and while these small apartments were being constructed behind the large ones, the architect Gabriel received orders to build the Petit Trianon close to the Trianon of Louis XIV. and Mansart, in order that M^{me} Dubarry might have an apartment there.

When Louis XVI. ascended the throne, he gave the Petit Trianon to queen Marie-Antoinette, who made it her favourite abode.

During a part of the reign of Louis-Philippe I., the duke and duchess of Orléans took their lodgings there after their marriage.

It is in the Petit Trianon that Empress Eugénie has piously gathered the furnitures and things which

belonged to the unfortunate queen Marie-Antoinette. That Museum was much visited during the Universal Exhibition of 1867.

The palace of Petit Trianon consists in a pavilion scarcely twenty metres square, having two stories, and accessible after crossing the court-yard which separates it from the gracieux.

On the left hand side stands the **Chapel**, in which a picture by Vien (1774) representing *Saint Louis and Marguerite de Provence visiting Saint Thibault*, is placed above the high altar.

When you are in the **Vestibule**, where a *bust of a Roman lady*, in white and portor marble is to be seen, you ascend the staircase, which is of a remarkable structure, to visit the apartments as richly furnished as they are ably disposed.

Here is the plan of the first story which possesses almost completely the collection gathered by the cares of Empress Eugénie.

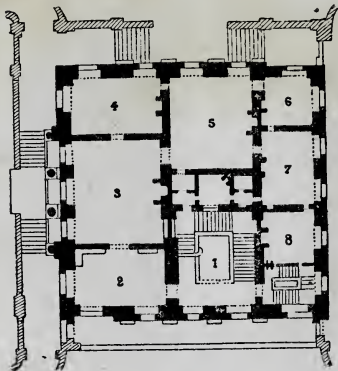
We shall follow the order of its numbers when mentioning the principal pictures and artistical objects.

N° 1. Staircase and Landing place. — *Lantern* in Louis XVI.'s style.

N° 2. Antichamber. — Two marble busts :
1° *Emperor Joseph II.* of Austria, brother to Marie-Antoinette, by Boizot (1777) ; 2° *Louis XVI.*, by Pajou (1777).

N° 3. Dining-Room.—Observe in the furniture the *Writing-Table* offered to Louis XVI. by the states of Burgundy. The medallion of the king placed in the middle of the cylinder bears these words : « *Ludovico XVI. Fr. et Nava. Regi optimo.-Duvivier. Comitibus Burgundiæ.* » The bust of Louis XVII. is placed on that piece of furniture.

N° 4. Little Drawing-Room. — *Jewel-Cupboard*, having belonged to queen Marie-Antoinette. That eupboard, adorned with paintings and gilt copper ornaments, is made of Sandal and Mahogany. The four seasons support the cornice ; Prudence, Wisdom and Abundance crown that unique piece of furniture, which had been placed, until 1830, in the sleeping-room of the duchess of Angoulême, the Queen's daughter. Observe also the *Table* ornamented with paint glasses and medallions, the *pier-table* ; the *vases* representing *Truth* and the *Education of Cupido*, flowers and birds ; a magnificent



candelabrum, and groups in semi-vitrified porcelain of Sèvres.

N° 5. Grand Drawing-Room. — It is in this room that are to be seen the greatest number of objects having been employed by unfortunate queen Marie-Antoinette. A *Gueridon*, top in white marble; a cylindrical *Writing-table* in marquetry; a *drawing-table*; a *writing-table*, Louis XVI.'s style, the top of which, in marquetry, is devoted to astronomy; a *harpsichord* signed by Pascal Taskin, 1790; a *desk* decked with musical attributes. Observe also two *vases* in petrified wood, a present of Emperor Joseph II. to the Queen, his sister; two *vases* huilt with ostrich eggs, and an *ostrich egg* painted by E. Lebel, having the shape of a vase.

N° 6. Boudoir. *Work-table* bearing these words: « *Made and presented to the Queen, by M. de Fontanien, Superintendant of the Crown Furnitures, 1781.* » On the chimney-piece, a *Bust of Marie-Antoinette*, in semi-vitrified porcelain, copy of Pajou, broken at the time of the Revolution, and mended in the manufacture of Sèvres by the order of Empress Eugénie.

N° 7. Bed-chamber. *Carved-wooden Bed.* *Bed-carpet* embroidered by hand with the cipher of the King and Queen, offered by the town of

Lyons. Observe the *fluted vases* representing *The blacksmiths*; the *clock* with medallions, and the *candelabras*.

N° 8. Dressing-Room. A *toilet*, the top of which in marquetry forms three parts when opened; a wooden basso-relievo, by A. Parent (1777) representing a *Basket of flowers*; a *group* in semi-vitrified porcelain; and two *vases* in Sèvres porcelain, the *medallions* of which represent Roman emperors.

GARDENS

Mique, queen Marie-Antoinette's architect, departing altogether from the tradition handed down by Le Nôtre, laid the plan for an English garden. The most valuable trees were collected, and by their foreign aspect, formed a strong contrast to the underwood and quincunxes of the extensive neighbouring park.

These foreign plantations owed their success chiefly to the care bestowed on them by Bernard de Jussieu, a protégé of the duke d'Ayen. The famous Adanson also lavished on these gardens the treasures of his wonderful learning. Under Louis XV., Boucher had given the petit Trianon quite a pastoral character by his paintings and by his

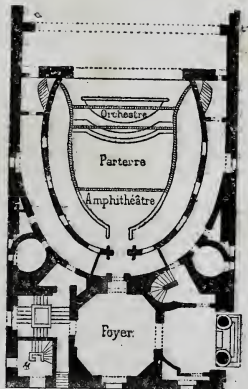
compositions. The queen requested the celebrated artist Robert to follow out Boucher's ideas, and presently a whole village sprung out with its eows, hens and sheep. The youthful queen and her ladies in ehintz dresses, gauze handkerchiefs, and straw hats beame its inmates. They lived there in the most complete solitude, for the guests from Versailles seldom arrived there before dinner-hour. The King and princes alone arrived regularly for supper.

You enter the gardens through a grate, on the left hand side when you leave the Palace; then you turn to the left again, and there is the **Parterre**, placed in front of the fine terrace.

Grand Pavillion. It is also called *French pavilion*. It served as a summer Dining-Room.

Theatre, in the French garden on the left. It was specially built for Marie-Antoinette, by Meque, and inaugurated in August 1780. Its principal performers were the Queen, Madame-Elisabeth, the comte d'Artois (Charles X.) and the persons of note of the court. The King liked to assist at the rehearsals.

Music-Pavilion. — You follow the alley facing the theatre, at the end of the French garden, you turn to the left, you pass under the rock so skilfully



suspended, a surprise of Louis XIV. to M^{me} de Pompadour, and you arrive at the Music-Pavilion, an octogonal building, also named the Breakfast-Room.

Flower-garden and Orangery, behind the Music-Pavilion. It was created in 1830, by the clever chief-gardener M. Charpentier; it contains a very rich collection of *Rhododendrons*, Azalees, etc. Rare and beautiful trees surround that garden, an object of admiration for all those who are fond of horticulture. The Orangerie is also worthy of a visit.

The Swiss Village.— It includes: the *Manor-house*, in the middle of the Village, opposite to the lake, and the first one you see after leaving the Flower-garden. — *The Bailiff's House* separated from the Manor-house by an outside gallery. — *The Boudoir*, on the right of the Manor-house. — *The Farm*, bordering the ditch which fixes the limits of the Petit Trianon. — *The Dairy-House* and *Malborough's tower*, united by a passage. — *The Vicarage*, on the left before crossing the small stone bridge leading to the village. — *The Mill*, on the right of the Manor-house. Formerly a small trench was putting in motion the artificial wheel, the principal ornament of the mill.

The weeping-willow placed on the banks of the

lake, and the gigantic poplar, the trunk of which is divided into live parts, have been planted by Queen Marie-Antoinette.

Louis XVI. was, of course, the lord of that village; the Queen, the farmer's wife; the comte de Provence (afterwards Louis XVIII.), the miller; the comte d'Artois (afterwards Charles X.), the game-keeper; the cardinal of Rohan, the vicar; the prince of Polignac, the bailiff.

Love's Temple is placed in a small island on the right, when you follow the alley leading from the Swiss village to the palace of Petit Trianon; it was built by Micque. It contains a copy of the statue of Bouchardon: *Love carving a bow out of Hercules' club*, the original of which is in the Louvre Museum.

Foreign kings and princes have made constant pilgrimages to the Trianons. — During the Regency, Peter the Great paid a visit there. In 1763, the king of Denmark; in 1784, Gustavus III king of Sweden; the Emperor of Germany Joseph II. and the Emperor of Russia Paul I. came there successively.

Since, almost all the Sovereigns, princes and illustrious men esteemed it an honour to visit those delicious abodes, where at every step is to be found the revered remembrance of the unfortunate queen who died on the revolutionary scaffold.



LE PALAIS DE VERSAILLES, VU DE LA PLACE D'ARMES



PALAIS DE VERSAILLES — GALERIE DES GLACES



PALAIS DE VERSAILLES — GALERIE DES BATAILLES





PARC DE VERSAILLES — BASSIN DE NEPTUNE



PARC DE VERSAILLES — 7. LA TOILETTE D'APOLLON



PARC DE VERSAILLES — BASSIN DE LATONE



PARC DE VERSAILLES — 15. LA COLONNADE



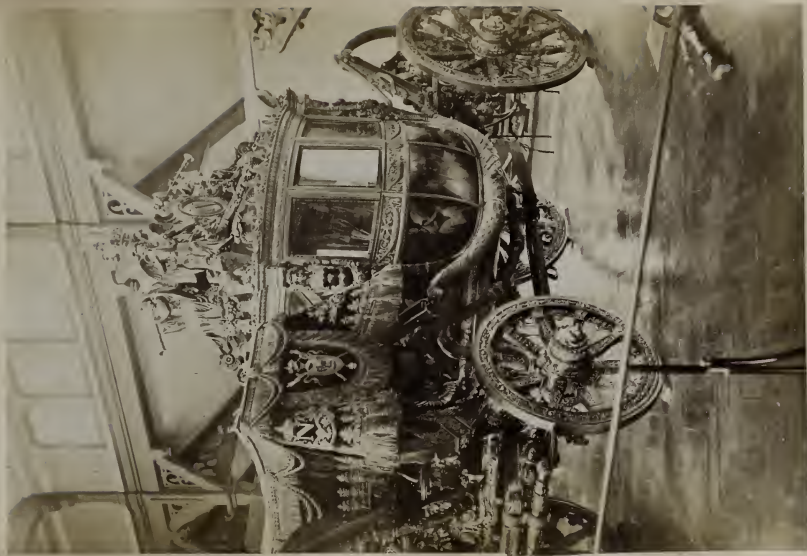
PARC DE VERSAILLES — BASSIN D'APOLLON



LE PALAIS DU GRAND TRIANON



LE PALAIS DU PETIT TRIANON



LE GRAND TRIANON — 13. MUSÉE DES VOITURES



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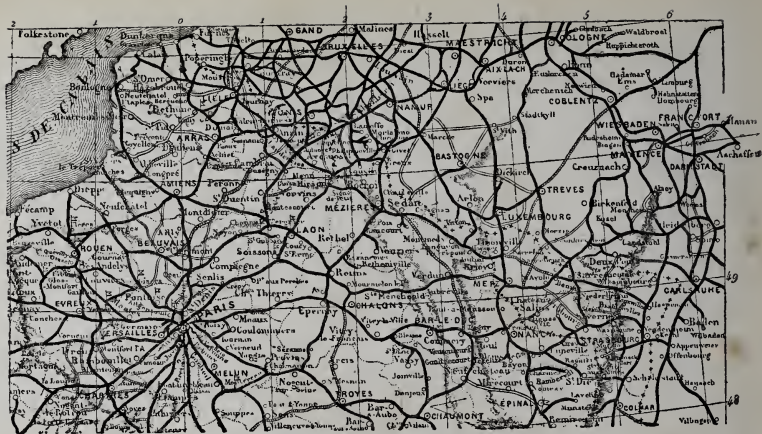
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Paris à Roosendaal, Dordrecht, Rotterdam, La Haye, Amsterdam, *viâ* Bruxelles, Anvers et Mœrdyck. — Billets de 1^{re} et 2^e classes. — Trajet direct en 1^{re} classe de Paris à Rotterdam. — Départs de Paris : 7 h. 20 du matin, 8 h. 15 du soir. — Arrivées à Amsterdam (*viâ* Quévy-Bruxelles-Anvers) : 8 h. 35 du soir; (*viâ* Quiévrain-Bruxelles-Anvers) : 1 h. 25 du soir.

Des billets directs de 1^{re} classe et mixtes valables pour un mois sont délivrés au départ de Paris pour les villes suivantes, avec arrêt facultatif dans les principales villes de passage, savoir :

Berlin, Brême, Breslau, Brunswick, Dresde, Ems, Eydkuhnen, Francfort-sur-Mein, Hambourg, Hanovre, Königsberg, Leipzig, Lübeck, Magdebourg, Mayence, Riga, Schlangenbad, Schwalbach, Saint-Petersbourg, Varsovie, Virballen, Wiesbaden.

Itinéraire de Paris

aux principales Villes d'Eaux minérales d'Allemagne.

Aix-la-Chapelle	}	par Erquelines, Liège et Bleyberg.
(Prusse),		d° d° Herbesthal.
Baden-Baden (Bade),		par Cologne, Mayence, Darmstadt et Oos.

Creuznach (Prusse), par Cologne, Coblenze et Bingerbrück.

Ems (Nassau), par Cologne, Coblenze et Lahnstein.

Franzensbad (Bohême), par Cologne, Leipzig et Plauen.
Hombourg (Hesse), par Cologne, Mayence et Francfort-sur-Mein.

Nauheim (Hesse), par Cologne, Mayence et Francfort-sur-Mein.

Pyrmont { par Cologne, Minden et Paderborn.
(Hanovre) { — Aix-la-Chapelle, Elberfeld.
— Soëst, Paderborn.

Salzbrunn { par Cologne, Berlin et Breslau.
(Prusse), { — Bleyberg, Aix-la-Chapelle, Berlin, Breslau.
Schlangenbad (Nassau), par Cologne, Coblenze, Lahnstein, Rudesheim et Eltville.

Schwalbach (Nassau), même route.

Soden (Nassau), par Cologne, Mayence et Francfort-sur-M.

Tœplitz (Bohême), par Cologne, Leipzig, Dresde et Aussig.

Wiesbaden (Nassau), par Cologne, Coblenze, Lahnstein et Rudesheim.

BAINS DE MER

Boulogne, Saint-Valéry-sur-Somme, Le Tréport, Berck (Montreuil), Calais et Dunkerque.

On délivre à la gare de Paris (Nord) des billets spéciaux de 1^{re} classe à prix réduits, aller et retour, valables pour dix jours, à partir du 1^{er} juillet jusqu'au 30 septembre, pour les gares désignées ci-dessus.

Trains de plaisir de Paris à Boulogne et Calais

Voyages à la mer à prix réduits, pendant la belle saison.

VOYAGES A PRIX RÉDUITS

POUR VISITER LES BORDS DU RHIN ET LA BELGIQUE

Prix du billet en 1^{re} classe, valable un mois : 147 fr. 50 c.

On peut, à volonté, partir par le chemin de fer du Nord et revenir par le chemin de fer de l'Est, et réciproquement, avec arrêt facultatif dans les principales villes desservies par ces deux lignes.

On délivre des billets à partir du 1^{er} juin jusqu'au 30 septembre inclus.

Les bagages sont transportés aux conditions ordinaires en vigueur sur chaque territoire.

VOYAGES CIRCULAIRES A PRIX RÉDUITS

POUR VISITER LA HOLLANDE, LA BELGIQUE ET LE RHIN

avec retour au point de départ.

Billets de 1^{re} classe, valables pendant un mois : 123 fr. 75 c.

ITINÉRAIRE. — Paris, Compiègne, Saint-Quentin, Namur, Liège, Spa, Aix-la-Chapelle, Cologne, Arnheim, Clèves, Utrecht, Leyde, Amsterdam, La Haye, Rotterdam, Dordrecht, Anvers, Bruxelles, Mons, Valenciennes, Douai, Arras, Amiens (villes où se délivrent les billets).

Le voyageur peut s'arrêter à toutes les stations de chemin de fer comprises dans l'itinéraire en déposant, à l'arrivée à la station, le livret à coupons, qui lui sera restitué au départ.

Toutes les gares du chemin de fer du Nord non désignées ci-dessus délivrent également des billets de ce voyage circulaire sur demande faite au chef de gare 24 heures à l'avance.

On délivre des billets à partir du 1^{er} juin jusqu'au 30 septembre inclus.

VOYAGES CIRCULAIRES A PRIX RÉDUITS DANS LE NORD DE LA FRANCE ET EN BELGIQUE

ITINÉRAIRE. — Paris, Amiens, Lille, Courtrai, Gand, Bruges, Ostende, Bruxelles, Anvers, Malines, Louvain, Liège, Spa, Namur, Charleroi, Saint-Quentin, Compiègne, Chatilly, Paris (ou *vice versa*).

Billets à prix réduits, valables pendant un mois. — 1^{re} cl. : 85 fr. 50 c. ; 2^e cl. : 66 fr. 75 c.

Il est accordé 25 kilogr. de bagages en franchise sur tout le parcours. — On délivre des billets à partir du 1^{er} juin jusqu'au

30 septembre inclus : 1^o à Paris, à la gare du Nord; 2^o boulevard, des Italiens, 4; à l'Agence du South-Eastern-Railway, et à Amiens Douai, Lille, Saint-Quentin.

TRAIN DE PLAISIR DE PARIS A COMPIÈGNE

Tous les DIMANCHES (du 1^{er} dimanche de juin au dernier dimanche de septembre inclus).

Prix des places (aller et retour) : 1^{re} cl. : 10 fr.; 2^e cl. : 8 fr.; 3^e cl. : 6 fr.

Voitures de correspondance pour Pierrefonds.

CHEMINS DE FER DE L'EST

EMBARCADÈRE A PARIS : PLACE DE STRASBOURG

Paris à Meaux, Château-Thierry, Épernay, Châlons, Mourmelon, Verdun, Batilly, Saint-Dizier, Joinville, Vitry-le-Français, Commercy, Neufchâteau, Toul, Nancy, Pagny-sur-Moselle, Épinal, Remiremont, Lunéville, Saint-Dié, Avricourt, Troyes, Bar-sur-Aube, Chatillon-sur-Seine, Chaumont, Langres, Vesoul, Gray, Belfort, Reims, Soissons, Laon, Réthel, Mézières-Charleville, Givet, Hirson, Sedan, Carignan, Montmédy, Longwy, etc.

Via Avricourt : Dieuze, Strasbourg, Barr, Mutzig, Wasselonne; Metz, Thionville, Luxembourg, Forbach; Haguenau, Niederbronn, Wissembourg; Schlestadt, Colmar, Mulhouse, Bâle, Wesserling, Baden-Baden, Carlsruhe, Heidelberg, Mannheim, Darmstadt, Francfort, Hombourg, Naunheim, Wiesbaden; Stuttgart, Ulm, Augsburg, Munich, Salzbourg, Linz, Vienne, Constantinople; Nuremberg, Ratisbonne, Prague. — *Via Pagny-sur-Moselle* : Sarrebruck, Creuznach, Wiesbaden, Mayence, Francfort, Hombourg; Trèves, Spire, Ludwigshafen, Darmstadt, Worms; Nuremberg, Prague. — *Via Pagny-sur-Moselle* ou

Avricourt : Aschaffenburg, Wurzburg, Bamberg, Eger, Carlsbad, Marienbad. — *Via Avricourt-Wissembourg* : Spiret Ludwigshafen, Worms, Mayence, Wiesbaden, Francfort, — *Via Belfort* : 1^o Olten, Lucerne, Zurich, Glaris, Coire., Schaffhouse, Romanshorn, Saint-Gall, Rorschach; 2^o tout l'Ouest et le Midi de la Suisse pour les stations du réseau de l'Est, excepté Paris.

SERVICES DE BANLIEUE

Par la gare de la place de Strasbourg.

Pantin, Noisy-le-Sec, Bondy, Le Raincy-Villemomble, Gagny-Montfermeil, Chelles, Lagny-Thorigny, Meaux, Rosny-sous-Bois, Nogent-sur-Marne, Villiers, Gretz, Morcef, Coulommiers, Longueville, Provins.

Par la gare de la place de la Bastille.

Bel-Air, Saint-Mandé, Vincennes, Fontenay-sous-Bois, Joinville-le-Pont, Saint-Maur, Champigny, La Varenne et Sucy-en-Brie.

VOYAGES CIRCULAIRES A PRIX RÉDUITS

1^{er} DÉPART DE PARIS POUR VISITER

L'EST DE LA FRANCE, L'ALSACE, LA SUISSE CENTRALE (OBERLAND BERNOIS), & LE LAC DE GENEVE

Billets valables pendant un ou deux mois, délivrés du 1^{er} juin au 30 septembre (les billets valables pendant deux mois ne sont délivrés que jusqu'au 31 août). — Avec séjour facultatif, **en France** : dans toutes les gares et stations des lignes de l'Est desservies par les trains en déposant son billet à la gare, et sur la ligne de Paris à Lyon et à la Méditerranée, à Fontainebleau, Dijon, Mâcon et Culoz. — **En Suisse** : à Bâle, Olten, Lucerne, Alpnach, Brienz, Giessbach, Interlaken, Thun, Berne, Fribourg, Lausanne et Genève. — Départ par les chemins de fer de l'Est (ligne de Belfort), et retour par la ligne de Paris à Lyon et à la Méditerranée, ou réciproquement : départ par la ligne de Paris à Lyon et à la Méditerranée, et retour par les chemins de fer de l'Est (ligne de Belfort). — Prix des billets, valables pendant un mois : 1^{re} cl. : 150 fr. 45 c. ; 2^e cl. : 117 fr. 05 c. ; valables pendant deux mois : 1^{re} cl. : 164 fr. ; 2^e cl. : 127 fr. 25 c. — *Les voyageurs ont droit au transport gratuit de 25 kilogr. de bagages sur tout le parcours.*

On délivre des billets à Paris : aux gares des lignes de l'Est et de Paris à Lyon et à la Méditerranée ; au bureau central de la Compagnie de l'Est, rue Basse-du-Rempart, 50.

2^o DÉPART DE PARIS POUR VISITER

LA SUISSE ET LE GRAND-DUCHÉ DE BADE

Billets valables pendant un mois, délivrés du 1^{er} juin au 30 septembre. — Avec séjour facultatif, **en France** : dans les principales localités du parcours des lignes de l'Est, en déposant son billet à la gare. — **En Suisse et dans le grand-duché de Bade** : à Bâle, Olten, Lucerne, Zug, Zurich, Rapperschwil, Weesen, Ragatz, Rorschach, Coire, Ro-

manshorn, Constance, Schaffhouse, Neuhausen, Singen, Waldshut, Lauffenbourg, Mullheim, Fribourg en Brisgau, Baden-Baden. — Départ par la ligne directe de Paris à Belfort, et retour par celle de Paris à Avricourt, ou réciproquement : départ par la ligne de Paris à Avricourt, et retour par celle de Belfort à Paris. — Prix des billets : 1^{re} cl. : 172 fr. 60 c. ; 2^e cl. : 130 fr. 05 c. — *Les voyageurs ont droit au transport gratuit de 25 kilogr. de bagages sur tout le parcours.*

On délivre des billets à Paris : à la gare ; au bureau central, rue Basse-du-Rempart, 50, et à l'Agence des chemins de fer anglais, boulevard des Italiens, 4.

3^o POUR VISITER

LES BORDS DU RHIN ET LA BELGIQUE

(du 1^{er} juin au 30 septembre).

Billets valables pendant un mois, avec séjour facultatif dans les principales villes du parcours. — Prix du billet de 1^{re} classe : 147 fr. 50 c. — Départ de Paris par la ligne de l'Est et retour par la ligne du Nord (par Bruxelles et Valenciennes, ou par Namur et Saint-Quentin), ou réciproquement. — *Les voyageurs ont droit au transport gratuit de 25 kilogr. de bagages sur tout le parcours.*

DE PARIS A CONSTANTINOPLE
EN CINQ JOURS ET DEMI

Par Munich, Vienne et les escales du Bas-Danube.

PARIS A BALE ET RETOUR

Pendant la saison d'été.

Billets valables pendant un mois, au prix de : 1^{re} classe 106 fr. 05 c. ; 2^e classe : 79 fr. 35 c.

Promenade à prix réduits dans la vallée de la Meuse.

Billets spéciaux d'aller et retour à prix réduits, au départ d'Épernay, Reims, Rethel et Sedan pour Givet.

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LOS ANGELES

